

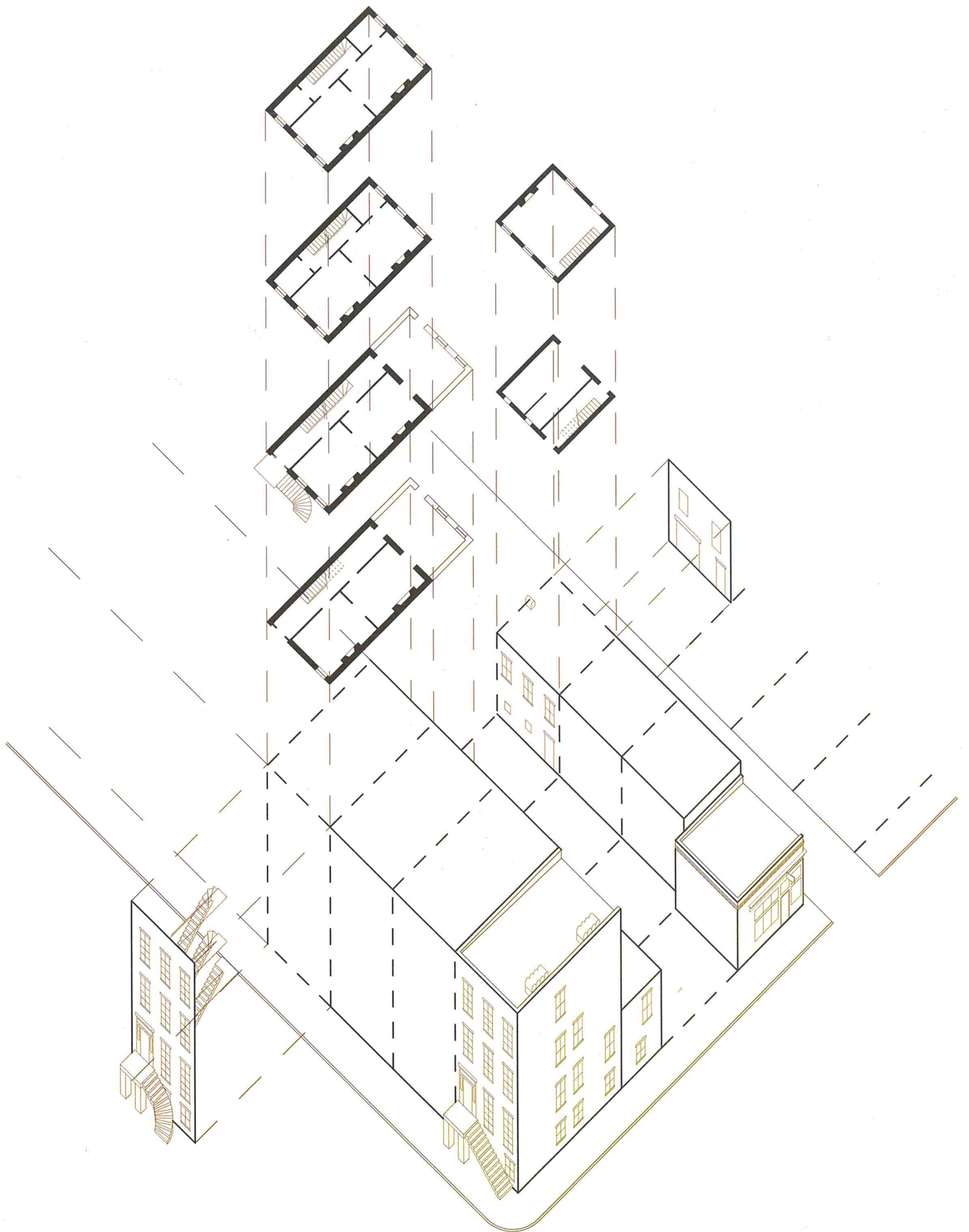
VERNACULAR ARCHITECTURE FORUM 2007

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Savannah and the Lowcountry

Savannah and the Lowcountry





Savannah and the Lowcountry: Field Guide

Field Guide for the 28th annual meeting
Savannah, Georgia • March 28–31, 2007

Edited by
Marisa C. Gomez and E. G. Daves Rossell

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and Vernacular Georgia

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Acknowledgements

DAVES ROSSELL

This volume is a celebration not only of an area, but also of the many scholars and students that have recognized, interpreted, and contextualized the various sites through common themes, as well as the many sponsors that provide a means to make this assessment possible.

Funding came in part from The Humanities CouncilSC, a state program of the National Endowment for the Humanities to support the South Carolina components of the conference. In Georgia, the Savannah Morning News generously allowed us to thank all those involved in the conference. Personally, I received a Presidential Fellowship in the Spring Quarter of 2006 allowing me much needed time to invest in conference planning.

A wealth of in-kind gifts came from a variety of notable local organizations. The Beehive Foundation graciously offered plans and photographs representing the legacy of Mills Lane. The Historic Savannah Foundation also opened up their archives to uncover historic photographs and plans. The Isaiah Davenport House has not only become an enthusiastic participant in the Savannah Day, but has generously provided historical information, as has the Ships of the Sea Museum housed in William Jay's Scarbrough House. Thomas L. Thomson, the executive director of the Chatham County-Savannah Metropolitan Planning Commission supported the valuable support of Ellen Harris, in leading a Greater Savannah Tour, and Barbara A. Timber's creation of the Savannah Day, and Greater Savannah maps.

The lion's share of gratitude, and the fundamental

reason I felt the conference could be held here and done well, is the diverse support through the Savannah College of Art and Design (SCAD). Paula Wallace, the co-founder and president of the school has established a mark for high-quality, well-designed promotional materials, and an unparalleled openness and generosity to conferences and symposia. SCAD's Conferencing Department has furthered the President's efforts by coordinating arrangements, locations, logistics, and generally making it all come together. Sue Richards heads the department, working closely with Susie Mottram and Alice Eisner on an endless number of essential tasks.

Shabnam Baggett led a team that quickly and beautifully developed the conference website, and then graciously allowed us to fiddle with it continuously. Perhaps the greatest technical innovation of the conference came with on-line registration, an effort chiefly facilitated by David Tobelman and Richard Grayson.

Campus Printing is due immeasurable credit. George Collazo, its director smiled broadly when I mentioned the guidebook project some years ago, and has enthusiasm has continued through a lengthy medley of requests. After innumerable hours of work, creative director David Duran and designers Scott Newman, Leslie Geer, Jennifer McCarn, and Hon Low have produced a truly praiseworthy volume. Special thanks to Scott for making it happen for us.

My entire Department of Architectural History has cheered the project on. In particular, the chair Robin Williams allotted substantial work-study funding to support

the project. As director of the Virtual Historic Savannah Project, Robin Williams also made images, documentary research, and his own valuable insights in Savannah's development readily available. April Martin, the administrative assistant to the Department of Architectural History prepared and continually updated the budget and conference website. Karl Schuler brought his culinary taste to the fore in the creation of a thorough restaurant list. Thomas Gensheimer assisted in many fieldwork expeditions and provided continual encouragement to the weary editorial team.

We greatly appreciate support from other institutions. My fondest thanks go to Vernacular GeorgiA, a group founded by Julie Turner to foster interest in Georgia's vernacular architecture. Four times a year, groups of ten to twenty five vernacular architecture enthusiasts go to different unsung sites around the state, and foster a remarkable sense of place and camaraderie. In order by tour, the entries on South Carolina have benefited from the scholarship and generosity of time and resources of Robert Harrison and his family at Fife Plantation. Evan R. Thompson, the Executive Director of the Historic Beaufort Foundation and his colleague Robert S. Jones, Director of Preservation made Beaufort nearly as rich a site to visit as Savannah. Rosalyn Browne and Walter Mack of the Penn Center with the able support of College of Charleston student Lauren Campbell helped made that important site accessible and understandable. The Daufuskie Island entries benefited from the thesis of Kathy Seyagliolu on the island as well as six annual quarters of my Vernacular Architecture student fieldwork.

Effingham County has benefited from a range of scholars. Bob Ciucevich wrote many of the west tour entries, but perhaps the most prolific scholar of the area is Norman Turner, whose knowledge of his family's historic Rieser-Zoller Farm is unmatched. Likewise, Betty Ford Renfro provided great support, as did the Historic Effingham Society as a whole. Rita Elliott and Daniel T. Elliott help us appreciate New Ebenezer and particularly its hidden, archeological past.

The drive to the South along Highway 17 benefits greatly from Peggy G. Hargis's understanding of Midway's history, and her work is benefited in turn from the valuable

community history passed on by figures like Sallie W. Richardson and her neighbors. Barbara Fertig and Christopher E. Hendricks, both of Armstrong Atlantic University, provide valuable insight into African-American building traditions in this area, and the stewardship of Laura and Meredith Devondorf has provided an educational opportunity for all who happen by Seabrook Village or Palmyra Plantation. A number of Vernacular GeorgiA members helped flesh out our understanding of Shellman Bluff.

The Greater Savannah site with the most detailed research and writing is Tybee Island, and the scholarship is that of Bob Ciucevich, a native Savannahian and active historic preservationist. Bob would have nearly single-handedly given the raised Tybee cottage a widely recognized identity were it not for Cullen Chambers of the Tybee Historical Society who shared his zeal and has further encouraged wide support. Vernacular GeorgiA helped with several key fieldwork projects. Mark Reinberger developed some valuable insights into Wormsloe and the Isle of Hope. Patricia Carter Deveau shared her national register nomination for Sandfly, and both Herb Kemp and Alexander Luten were remarkably generous ambassadors of their areas in the community. As the Varns and the Haynes and the Martin families shared their sense of their community, Barbara Fertig shared her research on Pinpoint, as has Vaughnette Goode-Walker on Montgomery. Charles J. Elmore wrote a brief work on Savannah State University. Mark Finlay and his students deserve special mention as many of the essays relating to industry were culled from a guide he edited for the Society of Industrial Archeology in 1999.

Certainly one of the most impressive and much appreciated efforts came from the architectural historians of Colonial Williamsburg—Carl Lounsbury, Willie Graham, and Jeff Klee particularly. Coming down individually, or bringing their Summer Field School, the CW crew are hard working experts ready to face any cluttered basement, rickety stair, or steamy attic. What comes of it are beautiful drawings, stunning photographs and on-target reports. The entire project has benefited from their efforts and example.

Student support has been outstanding. Many of the

sites in Savannah were discovered and then researched and written about by students. Graduate students in the Architectural History Department, both past and present, are particularly notable for meeting the most urgent demands placed on them. These stalwarts include Nicholas Fuqua, Alesha Hauser, Erica Howard, Andrew Needham, Carmie Jones, Julie Smith, Mike Walker, and Nathan Walker. Graduate student Megan Harrison and undergraduate Katheryn Ferrall were particularly helpful with fieldwork in Effingham. Students in the Department of Architecture as well as Historic Preservation also supported our efforts, notably Aaron Cohen, Billie Graham, Sam Wolfram, and Wes Zimmerman. Photography major and Vernacular Architecture student Katherine Deans took the stunning shot of the Agnes Simmons house on Daufuskie Island used throughout the conference materials.

Four students in particular have exhibited exceptional commitment that really shows their professional potential. Wendy Musumeci, a Historic Preservation MFA student laid the groundwork for many aspects of the meeting by showing superb organizational skill in creating calendars, and spreadsheets, and by forging clear contacts and assignments in several key areas. Melanie Smith of the Architectural History MFA program rendered over a dozen field drawings in CAD, and then took well over a hundred more CAD drawings and worked them into clear and uniform plans. The exploded axonometric of the Gordon Block seen on the conference guidebook is hers, as is the excellent essay on shrimping in Valona and Darien. Colleen Daley, a recent Historic Preservation MFA alumna did a bit of everything, and with spirit! Her skills, however, as champion organizer and an enthusiastic field-worker, paled somewhat late in the process when we suddenly needed maps and she came through with high quality renditions of several of the bus tours and many individual stops. And then there are really no words to describe the talent of and hours of work by Marisa Gomez. Although only an undergraduate in Architectural History, Ms. Gomez began as an intern doing office work, and then led volunteers through fieldwork in Effingham County. She rose to show her notable skills in

writing, editing, and organizing, and generally co-leading the conference as a whole.

In all, without any one part of this diverse support, this project could not have been realized. Anyone who knows me, knows that I am truly spoiled at home. Though preparations for the conference have kept me incessantly busy, I thank Sandra for all her endless support.

Preface

DAVES ROSSELL

The Vernacular Architecture Forum does a great service in emphasizing tours as a dominant component of its annual meetings. Such a focus forces locals to assemble existing research, assess its worth, revise what's already been compiled, uncover new sites, and develop fresh interpretations. For better or worse, this guidebook reflects the state of research on the landscape and architecture of Savannah and the lowcountry. While some sites and themes are well documented and incisively written about, others have only begun to be understood. Their inclusion is an opportunity to increase awareness of their potential value in contexts both local and regional, social and architectural. They have been recognized in hopes of drawing visiting scholars into discussion and interpretation. The goal of this meeting, therefore, is the goal of the VAF—to bring together a wide variety of scholars, professionals, and students and push the limit on what gets looked at and how it is appreciated. Your involvement is part of this process and is much appreciated.

The conference as a whole seeks to place Savannah in the context of the surrounding lowcountry, and the series of essays beginning the volume provide varying perspectives. Local historian Buddy Sullivan begins with a sweeping overview of the coast's development, and Mark Finlay follows emphasizing the economy of the region and its industrial development. As Savannah is the centerpiece of the region, it is the focus of an entire day of touring and its discussion fills a large part of this guidebook. Mark Reinberger interprets the origins and influences of the Savannah plan, while

Robin Williams considers the variables and idiosyncrasies in its utilization. Nathan Walker then uncovers controversy over its destruction. Other essays address particular neighborhoods, civic art, social groups, and significant individuals, followed by entries on individual buildings.

While Savannah's architectural and urban greatness is universally acknowledged, we hope the range of buildings presented here creates a sense of discovery and renewed opportunity for research. Some of the grandest houses in the city, hoped to be the guiding lights of style and form in their day, are included in the Savannah Day to show ways that the buildings were built, used, and serviced. The tour is meant to consider more than just their form and decoration. Urban sorting, a conference theme that interprets the arrangement of structures in the urban landscape, highlights ways the pattern of buildings and streets reflect class distinctions. The Savannah Day offers ample opportunity to visit the city's most impressive homes, and then go down to a basement or up to an attic, or back to a lane building to see the other side of the economic spectrum. The tour goes beyond residential architecture and includes a broad range of important institutional buildings, as well as commercial and religious landmarks. Ultimately, so many buildings have been included that we created a series of thematic slices to call attention to common themes. Examples include, working-class housing, commercial architecture, and Colonial Williamsburg's Favorites. Among the thematic slices is a guided tour created for students by a Savannah College of Art and Design (SCAD) graduate. This walk is reserved

for students, in an effort to allow individuals from different schools to get to know one another, as well as experience an in-depth look at the city.

The bus tours likewise try to balance new views of traditionally well-known sites with regular stops at less noted places. While Beaufort, South Carolina and the Penn Center are well recognized, much less appreciated but equally valuable are the historic settings of the Fife Plantation or Daufuskie Island. On the west tour, thoroughly-documented German tradition is meted out with looks at industrial settings, and railroad towns. The south tour takes in the Midway Congregational Church and Dorchester Academy, but also makes stops at out-of-the-way shrimp docks and a fish camp. Three tours emphasize what is probably the least appreciated landscape of all – that ring of Savannah outside walking distance of the historic district, but not well-known for any monuments of architectural or social history. Why should we look at Cloverdale, a mid-century African-American suburb? Why should we go to Desposito's, a hole-in-the-wall crab and shrimp shack? What is the raised Tybee cottage and why should all three tours end with a look at that building's development? The answer lies at the heart of the mission of the Vernacular Architecture Forum. These are ordinary places with stories to tell about aspirations versus realities, popular trends versus local idiosyncrasies, and the opportunity of scholars and locals to join in appreciating their history.

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Photographs and drawings were provided by many sources, only some of which have been listed in individual credits. The List of Contributors contains the majority of the people, but even it is likely not as complete as we would like. While we have tried to include all organizations and institutions that provided images, we regret if any have been overlooked.

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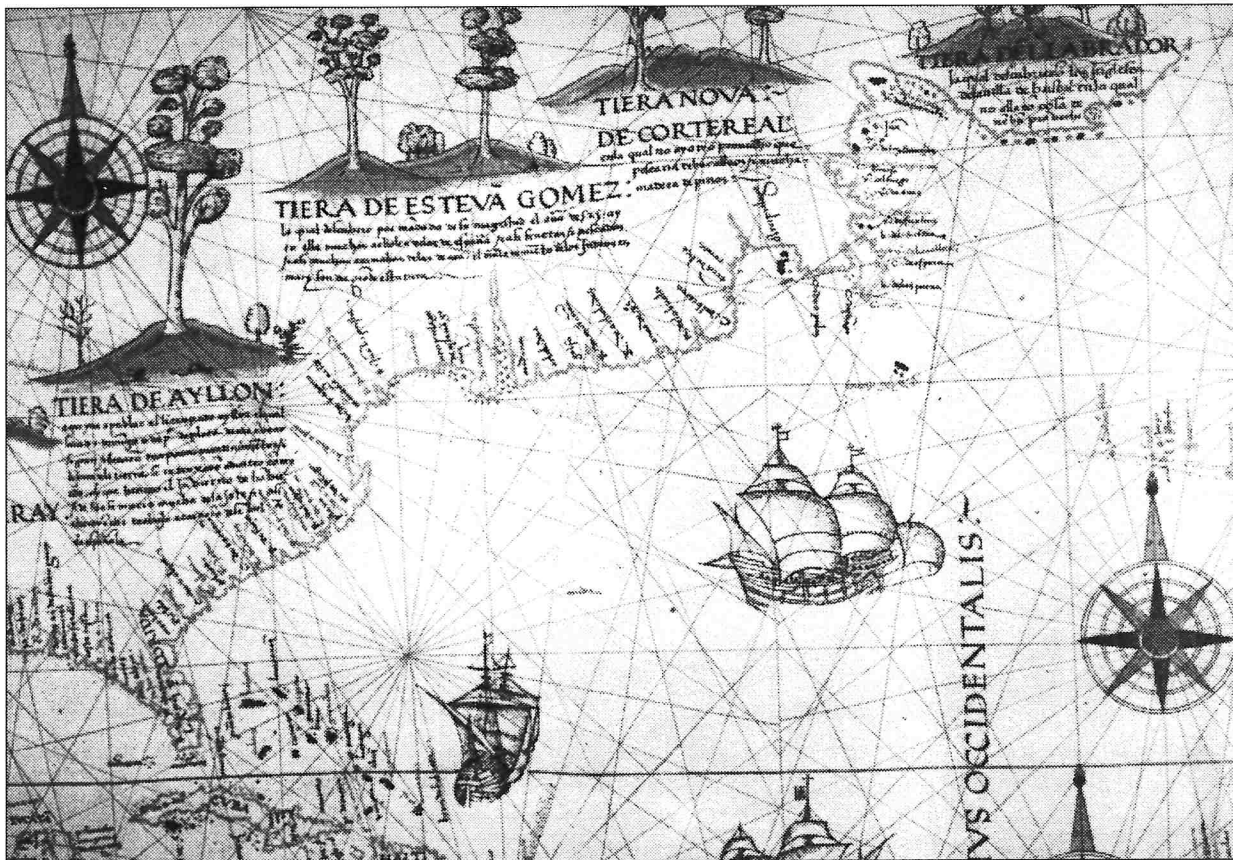
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Vernacular Landscapes in Context

Life, Labor and Landscape on the Georgia Coast

BUDDY SULLIVAN, Coastal Georgia Historian



From Charleston to the Florida-Georgia border, the south Atlantic tidewater region is fringed by low-lying sea islands in a section unique to the American landscape—both ecologically and agriculturally. The islands are typified by dense sub-tropical vegetation dominated by maritime forests principally comprised of live oak, loblolly and longleaf pine and red cedar, anchored by thick understories of palmetto and myrtle. Between the islands and mainland are belts of salt marshes, chiefly the cordgrass *Spartina alterniflora*, penetrated by tidal creeks and rivers. These flow into estuaries created by fresh water streams entering the sounds and embayments between the islands.¹

The porous soils, temperate climates and the saline atmosphere of the sea islands and adjoining salt marshes of South Carolina and Georgia proved to be ideal for the cultivation of rice and black seed, long-staple (Sea Island) cotton in the period between the American Revolution and the Civil War. The concurrent development of mechanized threshing and pounding machinery for rice processing, and mechanized roller gins for cotton fueled an agricultural economy along the southern tidewater unmatched by any other period in American history.²

The cultivation of rice was typically centered in the fertile bottomlands of freshwater river systems, which benefited from an infusion of nutrient-rich soils from the uplands. Rice cultivation in these areas made effective use of tideflow irrigation amid freshwater marsh systems for the alternating cycles of flooding and draining fields. On the larger tidewater plantations of the eighteenth and nineteenth centuries, a skill originally perfected by West African farmers was adopted in South Carolina and, later, in Georgia, by which tidal flows and salt water-fresh water interaction filtered through nutrient-rich freshwater marshes were utilized to achieve high productivity levels on the floodplains of the principal rivers of the section. For



¹ Sydney Johnson, Hilburn O. Hillestad, eds., *An Ecological Survey of the Coastal Region of Georgia* (National Park Service Scientific Monograph Series 3, 1974).

² Lewis Cecil Gray, *History of Agriculture in the Southern United States to 1860* (Washington, D.C., Carnegie Institution, 1933); "The Beginning of Cotton Cultivation in Georgia," *Georgia Historical Quarterly* (1), March 1917.

example, one of the largest of the rice plantations, that at Butler's Island in the Altamaha River delta of coastal Georgia, was managed on the basis of the tideflow process of freshwater flow and freshwater marshes, a practice followed by the larger planters on the river plantations of the southern coast. The process resulted in greater rice productivity and higher yields per acre cultivated.³

Writing in the *Southern Agriculturist* in 1828, Roswell King, Jr., manager of the Butler's Island rice plantation, noted that "...it is easier to ditch eight hundred cubic feet of marsh, than four hundred feet of rooty river swamp..."—But the cultivation system of river bottomlands was contingent upon the abilities of (prior to 1865) the slave bondsman—"In harvesting a crop of Rice, some acres are heavier, or further off, than others, some hands are quicker, or more able, than others," King commented.⁴

Rice planting began in late March and early April following plowing and other tasks associated with field preparation. Cultivation on the tideflow plantations required staggered plantings so that the various facets of tending the crop could be spaced at different intervals. Fields were laid out as a series of squares of eighteen to twenty-five acres each, penetrated by a grid of drainage ditches to facilitate the flow of water. Embankments separated the squares and provided foot access for workers tending the fields. The largest levees were those along the riverbanks of the tideflow plantations. Tidegates built at intervals in the river levee facilitated the introduction or removal of water from the

fields. Proper irrigation required regular ditching by the workforce to prevent the buildup of silt resulting from the flooding and drainage of the rice squares. The grid-like layout of a tideflow plantation thus represented a complex irrigation system based upon hydraulics incorporating the surrounding environment and landscape, specifically, soils, marshes, water and tides.

Butler's Island, almost continuously from 1819–1861, had 600–900 acres under cultivation in rice at any given time. Overall, the island was comprised of about 1,500 acres of Altamaha delta bottomland—acreage that was originally brackish river swamp thick with cypress, gum and maple trees. The preparation of the island for rice planting required enormous amounts of slave labor to expedite the difficult work of removing the timber, undergrowth and clearing stumps, followed by the building of embankments around and within the island, and the construction of the heavy, wooden tidegates for the management of the water flow. The soils of the Altamaha delta were extremely fertile, both for the culture of cotton and sugar cane, but most especially so for that of rice.

The size of one's rice crop often depended on the techniques employed by the planter, as well as conditions over which the planter had little or no control—soil conditions, insect and "ricebird" infestation, and weather patterns. Efficient management was essential. James H. Couper planted his first rice crop at Hopeton-on-the-Altamaha in 1821 with a consequent steady increase in his yields-per-acre into the 1840s. In 1827, Couper's crop produced a yield of 17,571 bushels of rice on 351.5 acres planted, an average of about 49 bushels per acre. By 1839, Couper was producing slightly more than 60 bushels of rice per acre on 684 acres "under bank."⁵

Like rice, the management of long-staple Sea Island cotton was labor intensive and required considerable investment by the planter. Unlike rice, however, cotton was a dry-culture crop. Excessive moisture in the soil generally caused deterioration of the roots of the cotton plants. Paradoxically,

³ The leading scholarly treatments of rice production on the southern coast are Mart A. Stewart, "What Nature Suffers to Groe," *Life, Labor and Landscape on the Georgia Coast, 1680–1920* (Athens: University of Georgia Press, 1996); Julia Floyd Smith, *Slavery and Rice Culture in Lowcountry Georgia, 1750–1860* (Knoxville: University of Tennessee Press, 1985); James M. Clifton, *Life and Labor on Argyle Island: Letters and Documents of a Savannah River Rice Plantation, 1833–1867* (Savannah, Ga.: The Beehive Foundation, 1978); Albert Virgil House, *Planter Management and Capitalism in Antebellum Georgia* (New York: Columbia University Press, 1954); James Bagwell, *Rice Gold, James Hamilton Couper and Plantation Life on the Georgia Coast* (Macon, Ga.: Mercer University Press, 2000); Buddy Sullivan, "All Under Bank," *Roswell King, Jr. and Plantation Management in Tidewater Georgia, 1819–1854* (Midway, Ga.: Liberty County Historical Society, 2003); Buddy Sullivan, *The Darien Journal of John Girardeau Legare, Ricegrower* (Darien, Ga.: Darien City Council, 1997).

⁴ Roswell King, Jr., "On the Management of the Butler Estate and the Cultivation of the Sugar Cane," Letter to the Editor, *Southern Agriculturist* (1) December 1828.

⁵ James Hamilton Couper Plantation Records, 1818–1854, Southern Historical Collection, University of North Carolina, Chapel Hill.

considerable amounts of Sea Island cotton were grown for a number of years at Butler's Island, the low-lying rice tract, the damp bottomlands of which were often below the level of the river.

The production of the cotton staple required a high degree of fertilization, chiefly a variety of manures. The utilization of tidal salt marsh was frequently the preferred method of infusing nutrients into the soils upon which cotton was cultivated. Thus, as in rice cultivation, many southern tidewater planters effectively utilized the local ecology in respect to producing their cotton, depending on both natural marsh grass and marsh mud for fertilizing purposes. The routine task work of coastal plantation slaves regularly included carting salt marsh cuttings and mud for spreading in the cotton fields, both on the large island plantations as well as on the mainland tracts.⁶

A typical crop yield at Butler's island was two hundred pounds of cotton and three barrels of rice to the acre. According to Roswell King, Jr., a neighboring cotton plantation, Hampton, on St. Simons Island (a dry, upland property), rarely yielded more than 250 pounds of cotton to the acre—which makes the Butler's Island yield even more impressive considering its dampness. For a time, cotton and rice were planted simultaneously on Butler's Island, as evidenced in the crop reports of the Butler Estate in the 1830s.⁷

Rice continued to be cultivated as a primary staple crop in the Altamaha delta after the Civil War, despite obvious difficulties associated with changing labor conditions, and the gradual shift in emphasis on U.S. domestic rice production from the Atlantic seaboard to Louisiana. A series of hurricanes in the 1890s proved to be final blow to the continued profitability of the Atlantic rice industry and no rice was grown in commercially in the Altamaha district after 1910.⁸

⁶ Guion Griffiths Johnson, *A Social History of the Sea Islands with Special Reference to St. Helena Island, South Carolina* (Chapel Hill: University of North Carolina Press, 1930), 55–59.

⁷ Hugh Fraser Grant Plantation Account Book, March 1851, cited in House, *Planter Management and Capitalism in Antebellum Georgia*, 206; also Dale Evans Swan, "The Structure and Profitability of the Antebellum Rice Industry: 1859," Ph.D. dissertation, University of North Carolina, 1972.

⁸ United States Census, *Agricultural Schedules*, Georgia, 1900, 1910; Sullivan, *Darien Journal of John Girardeau Legare*, 12–14.

The Maritime Tradition

Coastal Georgia was an abundant source of live oak timber for northern shipbuilding interests. The frames and hulls of early United States naval warships were largely built of coastal Georgia live oak and pine from Cumberland, St. Simons and Ossabaw islands. USS Constitution and her sister ships of the 44-gun class of frigates designed by Joshua Humphreys of Philadelphia were the most technologically advanced warships of their kind in the world. Attesting to the significance of coastal Georgia as a timber source, the Navy Department acquired Blackbeard Island as a federal live oak reserve in 1800.

While not as high in the national maritime awareness as Chesapeake Bay and New England, coastal Georgia nonetheless has its own distinct legacy. The prominent natural waterway known for centuries as the "Inland Passage" became an important commercial highway for the transport of people and goods along the U.S. eastern seaboard. The barrier islands were a natural buffer against the effects of hurricanes and northeasters in the rough outside Atlantic waters, and the tidal sounds, rivers, creeks and embayments provided ideal protected passages for waterborne traffic along the coast. Georgia and South Carolina were the world's leading producers of rice for much of the 19th century, and a maritime heritage evolved around the transport of this commodity from the large plantations along the freshwater rivers, chiefly the Savannah, Ogeechee, Altamaha and Satilla, to the markets in Savannah and Charleston. Sea Island cotton cultivated on the barrier islands also played a role in the development of an agricultural economy, which gave additional impetus to a growing maritime legacy. Small sloops and schooners were built on the coast to convey farm goods to the shipping centers.

After the Civil War, the maritime focus shifted to a lucrative commercial timber industry. Rafts of yellow pine timber were floated from the interior of the state down the Savannah and Altamaha rivers to the sawmills on the coast. Ships arrived from all over the world to load cargoes of lumber. Evidence of this activity can be seen today in the numerous ballast rock deposits near the former sawmills, as

well as the rotting timbers of loading docks along the coastal waterways. Darien was the leading exporter of pine timber on the U.S. Atlantic seaboard from circa 1870–1910.

When the timber industry declined due to over-cutting of the interior forests, people turned to a new venture, the commercial fishery, and a new chapter unfolded in Georgia's maritime legacy. A U.S. government oyster survey in 1889 determined that Georgia's coast had the most productive oyster beds on the U.S. coast south of Chesapeake Bay and a new industry quickly began to thrive. Oyster sloops and bateaux harvested the oysters in the winter months and canneries sprang up along the coast, the largest being in Thunderbolt, St. Catherines Island and McIntosh County. By 1920, the commercial shrimp fishery had developed, energized largely by the growing involvement of African Americans and Portuguese shrimpers who migrated from Fernandina and other areas of north Florida. Thus, Darien and Brunswick evolved from their former roles as timber and naval stores centers into major commercial oyster and shrimping markets for the harvest, processing and shipment of seafood products. This activity reached a peak in the late 1960s. An active shrimp boat building industry prospered on the Georgia coast during the 1950s and 1960s in association with this activity and in response to the heavy involvement of young men who became engaged in the industry immediately after World War II.⁹

The legacies of rice production and maritime culture spanned two centuries and were set against the fascinating backdrop of coastal Georgia history. This history resonates with its theme of "Life, Labor and Landscape", blending local environment and ecology with agriculture, waterborne commerce and scientific investigation amid a diverse array of peoples, including Franciscan friars, colonial traders, African slaves, tidewater rice planters, post bellum timber cutters, Northern industrialists, shrimp fishermen, histori-

cal archaeologists and estuarine biologists. It all makes for a rich tapestry.

Native Americans

Lower Creek groupings such as the Guale, Yamacraw and Timucuan had a presence in tidewater Georgia long before the arrival of Europeans. Indian shell formations on Ossabaw and Sapelo islands were the focus of systematic archaeological investigation by Clarence B. Moore (1896) and Antonio J. Waring (1940s–1960s). The detailed reports that accompanied their fieldwork are critical to an understanding of Native American lifeways and culture on the coast.

Spanish Influence

"The Forgotten Centuries" perhaps best describes the nearly 200 years of the Spanish interregnum on the Georgia coast. Lucas Vazquez de Ayllon established a short-lived Spanish settlement in the region of Sapelo Sound in 1526, this being the first European attempt at colonization in what later became the continental United States. It is odd that the protracted Spanish influence on coastal history in the 16th and 17th centuries has only recently begun to be seriously investigated by the academic community.¹⁰ Perhaps one explanation is the prevalent attitude for many years that "nothing much happened" in coastal Georgia before Oglethorpe's arrival.

Some of the numbers certainly bear witness to the two "lost centuries". Ayllon's colony, San Miguel de Gualdape, predated the first permanent Spanish settlement at St. Augustine (1565) by 39 years; it came 81 years before the first permanent English settlement at Jamestown, and 207 years before the founding of the Georgia colony by Oglethorpe. Additionally, San Miguel was settled a mere 34 years after Cristoforo Colon (Columbus) accidentally stumbled upon the western hemisphere in 1492.

⁹ Maritime developments in coastal Georgia, 1700–1950, are most thoroughly reviewed in Rusty Fleetwood, *Tidecraft: The Boats of Georgia, South Carolina and North Florida* (Savannah: Coastal Heritage Society, 1982, rev. 1992), and Buddy Sullivan, *Early Days on the Georgia Tidewater* (Darien, Ga.: McIntosh County Commission, 6th ed., 2002).

¹⁰ Paul Hoffman, *A New Andalucia and the Way to the Orient* (Baton Rouge: Louisiana State University Press, 1990) is the first serious study of Ayllon's attempt at colonization on the Georgia coast and, utilizing Spanish navigational reports and other archival records, persuasively argues for siting San Miguel Gualdape at or near Sapelo Sound.

The rediscovery of the site of the mission of Santa Catalina de Guale at St. Catherines Island in investigations led by David H. Thomas in 1974, and the subsequent documentation and recovery of artifacts that followed, represent what is arguably the most significant archaeological field project in the history of coastal Georgia. Missions at St. Catherines, Sapelo, St. Simons, Cumberland and Amelia islands flourished from ca. 1570 to 1686, and have been researched by Thomas, John Worth, and others. Their writings on this subject are detailed and they may certainly be considered definitive.

Events precedent and critical to the creation of Georgia occurred in 1670 with the establishment of Charles Town and the South Carolina colony. These developments drastically altered the stability of the Spanish strategic position in Guale, and the inevitable incursions by the English gradually pushed the Spanish southward into Florida. By 1686, all of the missions north of Amelia Island were abandoned and for 35 years the Guale coast lay unoccupied and largely uncontested.

The “uneasy peace” that prevailed in the region between the Spanish in Florida and the English in South Carolina began to unravel in 1721 when the first English settlement in what became Georgia was established. Fort King George, near the mouth of the Altamaha River, predated by a dozen years the arrival of Oglethorpe at Savannah. The significance of this venture is largely lost in the general histories of Georgia and the south Atlantic region, but the Fort King George effort was critical to the eventual founding of the Georgia colony. The rationale for an English military presence on the lower Altamaha entailed Charles Town business interests desiring a protective buffer against possible encroachment by their Spanish competitors in St. Augustine. Spain was resentful over the commercial growth of South Carolina and a burgeoning “triangle trade” between Charles Town, the Caribbean and London.

The Georgia Colony

The concept for the Georgia colony actually was philanthropic in nature, as James Oglethorpe, John Percival and

their colleagues in Parliament originally envisioned a proprietary colony to assuage the problem of debtors in English prisons. But increasingly, the Georgia Trustees, established in London to oversee the affairs of the colony, entrusted Oglethorpe with his acute military sensibilities with the protection of the mercantile affairs of South Carolina against the pressures from the Spanish to the south. Military considerations notwithstanding, Oglethorpe still had time to implement (1733) his formalized Savannah town plan, based on a rigorous, preconceived, layout of wards, squares and lots, the concept of which is still very much in evidence today in the Savannah National Landmark Historic District.¹¹

Further south, Oglethorpe recruited Scottish Highlanders as military allies and allotted them land near Old Fort King George on the Altamaha. Thus was created the town of Darien in January 1736. It is significant to note that the Highlanders spoke out strongly against the introduction of slavery into the new colony through their formalized Darien Compact of 1739—a fact little known to the casual observer of Georgia history. About the same time (March 1736), Oglethorpe established the town and fortification of Frederica on St. Simons Island, an important military outpost with 1,000 residents at its peak of occupation in 1743. Nearer Savannah, on the Isle of Hope, colonial surveyor Noble Jones built his tabby “house-fort” at Wormslow, which defended the inland waterway leading to Savannah.

The War of Jenkins Ear (1739-48), in which conflicting English and Spanish commercial interests in the Caribbean basin finally came to a head, directly involved the Georgia colony, Oglethorpe, Frederica and the Darien Highlanders. In the unsuccessful siege of St. Augustine (1740), British forces retreated to St. Simons where they repelled a Spanish assault in July 1742 in skirmishes at Gully Hole Creek and Bloody Marsh near Frederica. Bloody Marsh was a minor encounter tactically, but military historians regard the fight as one of the key strategic outcomes of 18th century North

¹¹ The published Collections of the Georgia Historical Society, 21 volumes, 1840 to 1989, contain period manuscripts, account books, letters, documents and plans which detail the early years of the Georgia colony, including the development of Savannah.

America, the end result being the permanent expulsion of Spanish influence north of Florida.¹²

End of the Proprietary Colony

Economic and political pressures resulted in the ban on slavery being lifted in Georgia in 1750, followed by the migration of rice planters and their slaves into coastal Georgia from South Carolina. Land grants along the freshwater rivers (Savannah, Ogeechee, Altamaha) laid the foundation for the agricultural-ecological-hydrological dynamic for coastal Georgia rice production that lasted for the next 150 years, 1750-1900. Tidewater rice production became perhaps the most visible testimony of the planter's efficient and resourceful utilization of local environmental conditions (see above). Slave labor, the local landscape and the estuarine ecosystem, as effectuated by tides, marshes, fresh and saltwater flow, and favorable soil conditions in the river bottomlands made rice coastal Georgia's most valuable farm commodity.

Based on economic and political considerations, the Georgia Trustees dissolved their charter in 1752 and Georgia became a Royal colony. There were three Royal governors, John Reynolds, Henry Ellis and Sir James Wright, the latter being by far the most effective. The Anglican system of parish governance was created in 1758. Creek Indian lands ceded by treaty to the English crown included Ossabaw and Sapelo islands, both being sold at public auction in 1760. John Morel, who acquired Ossabaw, had a shipyard at Beaulieu on the Savannah mainland and his descendants cultivated Sea Island cotton at the North End of Ossabaw after the Revolution. Button Gwinnett, signer of the Declaration of Independence from Georgia, arrived from England in 1760 and acquired St. Catherines Island from Mary Musgrove and Thomas Bosomworth. At Frederica, abandoned as a military post in 1758, Scotsman James Spalding operated a frontier store. Spalding was later one of the first to plant Sea Island cotton in America (1786). On

Cumberland Island 7,500 acres was acquired by Jonathan Bryan, who later sold to Thomas Lynch in partnership with Nathanael Greene, Lachlan McIntosh and Henry Laurens. On the mainland, Midway (1752) and Sunbury (1758) were established south of Savannah, the first as a farming community and the second as a seaport that, before the Revolution, rivaled Savannah in commercial importance. In 1771, surveys were conducted and the planned town of Brunswick was laid out, although little was developed until after the Revolution.

Antebellum Coastal Georgia

In 1786, the first crops of Sea Island cotton were cultivated by several planters (not by Thomas Spalding as many accounts have erroneously claimed—Spalding was the son of James Spalding of St. Simons and was only 12 in 1786). It should be noted that Joseph Eve actually invented a working cotton gin in 1785, eight years before the far more famous gin made by Eli Whitney at Mulberry Grove plantation near Savannah. Eve's "roller gin" was developed in the Bahamas, being designed to process the more delicate strands of Sea Island cotton, while the Whitney gin revolutionized the upland cotton economy of the South.

Savannah developed as a major port, marketing much of the farm staples of the region. Smaller ports, such as Darien, prospered for a time but by 1840, with the building of the Central of Georgia Railroad, most of the interior farm commodities began to be shipped by rail to Savannah for export. The Central of Georgia was chartered and built by Savannah business interests in 1836 in response to competition from Charleston.

The coastal cotton and rice plantations flourished during this period, with large-scale ventures built upon the labor of thousands of slaves. These bondsmen tenaciously maintained their cultural legacies evolving from their African roots. They developed their own distinctive culture on the coast known as Gullah in the South Carolina lowcountry, and Geechee in tidewater Georgia. There were large slave populations at the Savannah River rice plantation—Potter, Screven, Manigault and others; on the St. Simons cotton

¹² Mills Lane, ed., *General Oglethorpe's Georgia: Colonial Letters, 1733-1743* (Savannah: Beehive Press, 1992).

plantations—Hamilton, Couper, Page, King, and Major Pierce Butler; the Altamaha River rice plantations—James Hamilton Couper at Hopeton (regarded as the most efficient and best-managed plantation of Georgia, the “model plantation” of the South), the Butler’s island tract of Pierce and John Butler (grandsons of the Major) where the 1839 sojourn of English actress Frances Anne Kemble, wife of Pierce Mease Butler, became the source of her famous *Journal of a Residence on a Georgian Plantation*, which exposed the atrocities and conditions of slavery; also, Hofwyl-Broadfield, successively owned by William Brailsford, James Troup and George Dent. Troup was the brother of Georgia Governor George Michael Troup, and a cousin of the famous Creek Indian Chief William McIntosh.

On Sapelo Island, Thomas Spalding, from 1802 until his death in 1851, was arguably the most skilled planter on the coast through his consistent level of success in effective, efficient and innovative plantation management. He and J.H. Couper were the most liberal and humane slave owners on the coast. Spalding indulged in agricultural experimentation, re-introduced tabby as a building material, planted sugar cane for commercial purposes, and unselfishly encouraged his contemporaries to adopt his successful methods. Spalding was the prototypical “scientific farmer.”

Civil War and Reconstruction

The Federal blockade of Savannah and the sea islands created deprivation for coastal Georgians. Savannah developed as a Confederate naval center as Nelson Tift, Henry Willink, and others engaged in shipbuilding projects on the Savannah River on and near Hutchinson’s Island. Savannah vessels included the blockade runner *Fingal*, later rebuilt as the ironclad *Atlanta* (captured in Wassaw Sound in 1863), and *CSS Georgia*, sunk in late 1864 near Fort Jackson to prevent capture.

The occupation of St. Simons Island by Federal forces in 1862 led to the controversial looting and burning of Darien in June 1863. The first black military units were engaged in this action, depicted (inaccurately) in the motion picture “Glory”. Robert Gould Shaw of Boston was the commander

of one of these units, the 54th Massachusetts Volunteers that led the assault on Battery Wagner at Charleston a month after the Darien raid.

The siege of Atlanta and W.T. Sherman’s subsequent March to the Sea resulted in the capture of Ft. McAllister on the Ogeechee River in late 1864. The earthwork fort had an interesting, though short-lived, history. The blockade runner *CSS Rattlesnake* was sunk in the Ogeechee during a series of naval attacks on Fort McAllister in 1863—the fort withstood seven attacks by Union ironclad warships but was then captured by land forces in the bloodiest engagement of Sherman’s Savannah campaign. The occupation of Savannah led to Sherman’s Field Order 15 in January 1865 (“40 Acres and a Mule”) in which the freed slaves were awarded coastal lands, including the sea islands.

Following the war, many of the freedmen acquired land on the former rice and cotton plantations. Former slaves of Ossabaw Island migrated to the mainland in the early 1900s, a possible consequence of the 1898 hurricane. Some established communities on the Chatham County mainland, including Pin Point and Sand Fly. Similar settlement patterns applied to other sections of the coast. There were distinct African-American enclaves on the islands and the mainland. St. Catherine’s blacks migrated to the Liberty County mainland and merged with communities such as Dorchester, Seabrook and Riceboro; Harris Neck in north McIntosh County on the South Newport River had a large black community, as did Darien and its environs. Some blacks remained and established permanent residence on acquired lands. Examples of this trend were Sapelo Island, where the settlements of Raccoon Bluff and Hog Hammock were established, St. Simons, with Harrington and Hamilton, and Cumberland with Brick Kiln, North End, and the Chimneys.

Postbellum Coastal Georgia

The most significant development in the three decades following the Civil War was the acquisition of coastal lands by wealthy Northern interests. Herein lay the genesis of the coast’s first true conservation movement, the impetus to the

protection of islands and mainland areas later in the 20th century. Many of the names are obscure or forgotten, but they are essential to an understanding of the preservation movement of coastal Georgia. They include:

SAPELO

John Griswold of New York (1867), Howard E. Coffin of Detroit (1912) and Richard J. Reynolds, Jr. (1934) were private owners before the State of Georgia acquired the island in 1969.

JEKYLL

Newton Finney and John Eugene duBignon sold the island to wealthy New York City investors who created the Jekyll Island Club in 1886. It served as the "Winter Newport" to America's industrial elite from 1887–1941.

CUMBERLAND

Thomas Carnegie of Pittsburgh acquired much of the island in 1881, while Atlanta's Asa Candler (Coca-Cola) had lands on the North End.

ST. CATHERINES

Rauers, Keys, Coffin, Noble (Life Savers candy company).

OSSABAW

Waterbury, Wannamaker (Philadelphia department store chain), and H.N. Torrey family of Detroit (1924).

RICHMOND HILL

Automotive pioneer Henry Ford (1925–1951).

Most of these industrialists were acutely sensitive to the ecological uniqueness of the uplands and tidal salt marshes they acquired. Their legacy is the fact that the preponderance of their lands, by the late 20th century, were under the protection of Federal, State or private management.

The period 1870–1925 saw the transition of the old coastal agricultural economy into one based on timber, naval stores and sawmilling. Virgin pine timber was cut along the interior fresh water rivers and rafted to the sawmills and

timber brokers on the coast. Darien evolved as the largest south Atlantic timber market. The coast's maritime culture came to full flower around Darien, Doboy Sound and Sapelo Sound, all based on timber sawmills and an international traffic in sailing vessels, later steamships, loading cargoes of Georgia pine. The enterprising Joseph Hilton of the Darien-based Hilton-Dodge Lumber Co. was for about thirty years, the leading pine timber broker in the South. The maritime traffic required large numbers of bar pilots to assist foreign vessels in navigating coastal Georgia's difficult tidal shoals, mudflats and shallow estuaries and sounds—pilot boat races off Tybee Island became famous; ballast islands sprang up along Georgia waterways as European ships unloaded ballast rock in exchange for cargoes of timber—good examples of these are still in evidence around Sapelo Sound (Creighton Island area), Doboy Sound, Belfast River (Bryan County), Frederica River (St. Simons) and Brunswick River.

Further testimony to the maritime influence was the yellow fever epidemic centered on Savannah and Brunswick in 1876, leading to the establishment of the South Atlantic quarantine and hospital on Blackbeard Island (Sapelo Sound), 1880–1909. In addition, there was a heavy volume of steamboat traffic on the inland waterway between Charleston and the St. John's River, a precursor to the dredging and maintenance of the Atlantic Intracoastal Waterway by the U.S. Army Corps of Engineers. A project depth of 12 feet was established in 1905, and a new cut, Skidaway Narrows, replaced Romerly Marsh near Savannah as an important AICW transit linking Wassaw and Ossabaw sounds. Savannah and Brunswick were the leading naval stores markets in the world from 1890 to the late 1930s, spurred by increased southeast Georgia production of rosin, turpentine and railroad ties.

The commercial fishing industry began to develop in the 1880s and 1890s and the Georgia oyster industry was the world leader for a time. Oyster canneries at Savannah, Thunderbolt, Wassaw, McIntosh County, and St. Catherines and Sapelo islands were major employment sources, particularly for African-Americans. The Oemler family of Savannah were pioneers in this activity. The shrimping

industry began in earnest about 1920 with the migration of Portuguese fishermen from Fernandina to Brunswick; blacks also become leaders in this activity, especially in McIntosh County (Darien, Valona) and around Savannah, Brunswick and St. Simons Island.

Twentieth Century—The period after World War II was characterized by the evolution of barrier island ownership from private, northern, possession to state and federal ownership, while several other barrier islands were made accessible by causeways built from the mainland, thus spurring resort development and tourism. The main areas of this activity were Tybee, St. Simons and Jekyll islands. The completion of the Atlantic Coastal Highway (later US 17) by 1927–28 further enhanced the growth of tourism on the coast. Howard Coffin and Alfred W. Jones developed the Sea Island Company with their Cloister Hotel opening in 1928, the coast's first true resort catering to the affluent. Of interest during this period was the Detroit, Michigan connection of Coffin, Torrey and Ford. All acquired significant amounts of coastal Georgia property and became visionaries for the natural and cultural preservation of the coast.

With the decline of the pine timber activity through over-cutting of the forests along the rivers in the first two decades of the 20th century, the development of pulp-paper mills became the technological extension of the naval stores industry, including the revolutionary development of processes for the extraction of rosin from pine stumps. Rapid growth industrial giants such as Union Bag-Camp in Savannah, Brunswick Pulp and Paper (later Georgia-Pacific) and Hercules Powder Company (DuPont), helped the Georgia coast weather the Depression.

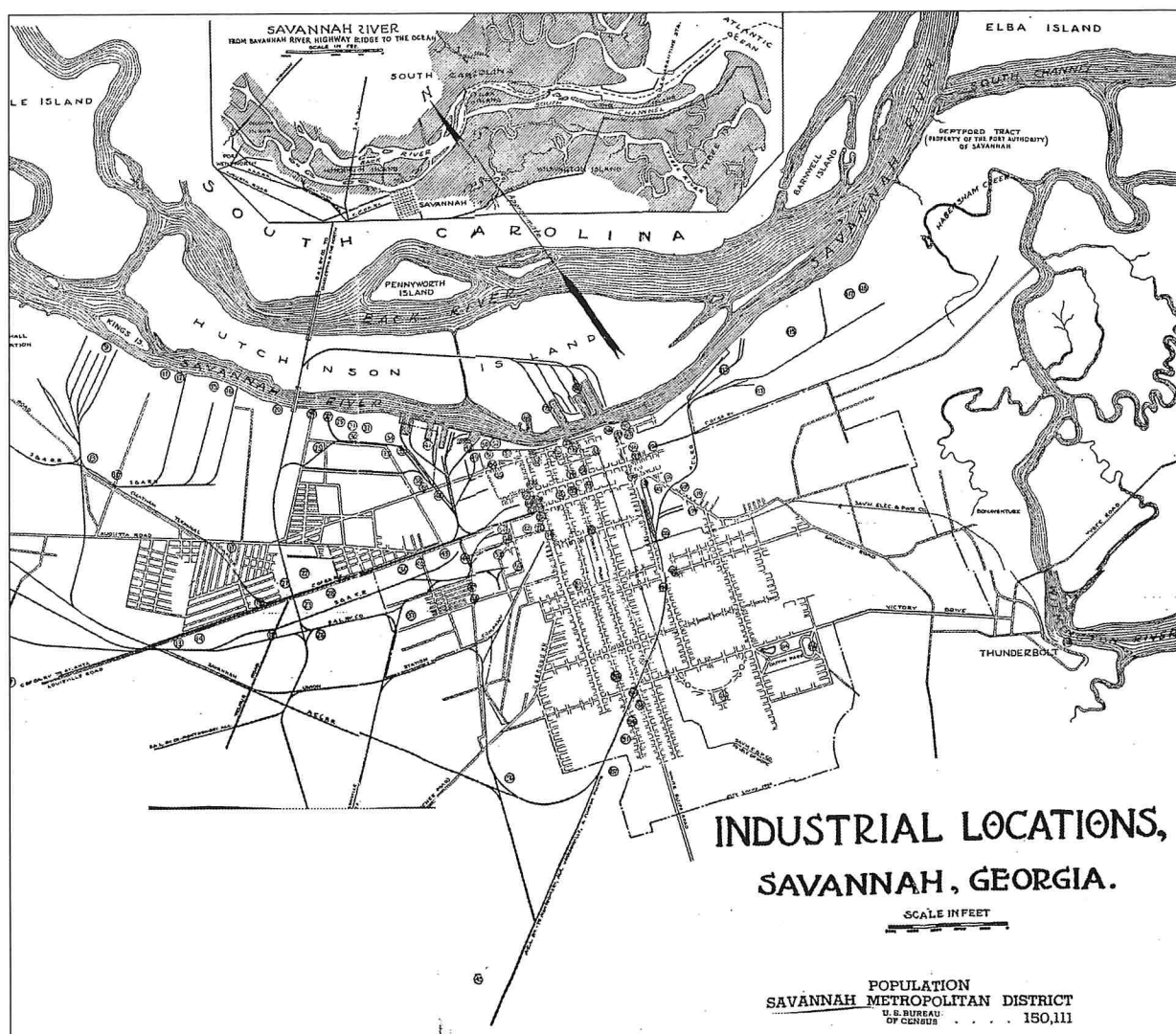
During World War II shipyards in Savannah and Brunswick produced large numbers of Liberty Ships for the transport of men and war materiel to the fronts in Europe and the Pacific. J.A. Jones Shipbuilding in Brunswick produced 99 Liberty Ships from 1942–44, more than any other Atlantic yard. Other U.S. government war activity saw the construction of the Harris Neck army air field in McIntosh County, the Glynco naval air station near Brunswick (now the Federal Law Enforcement Training Center); Hunter

Army Airfield in Savannah; the Camp Stewart army training base in 1941 (expedited by the blanket condemnation of huge tracts of land in Liberty, Bryan and Long counties); and the army ordnance depot near St. Marys, later developed by the Navy as the King's Bay Naval Submarine base (Atlantic home for Trident ballistic missile submarines).

Several barrier islands came under the protective aegis of state or federal management in the 1960s and 70s. The State of Georgia acquired Sapelo Island in two purchases in 1969 and in 1976, the latter resulting in the creation of the Sapelo Island National Estuarine Sanctuary (now Research Reserve); much of Cumberland Island was designated as a National Seashore by the National Parks Service in 1972; in 1978, the State acquired Ossabaw Island; Jekyll came under the management of the State Jekyll Island Authority; and Harris Neck, and Wassaw and Blackbeard islands were under Federal management as Fish and Wildlife Refuges (Department of the Interior). The acquisition of these public islands fueled the growth, starting in the 1950s, of scientific estuarine research, the outgrowth of which greatly expanded the understanding of chemical and biological processes in the coastal salt marshes and tidal estuaries. Much of this research continues to be conducted by ecologists working in a variety of academic disciplines at such facilities at the University of Georgia Marine Institute on Sapelo Island and the Skidaway Institute of Oceanography near Savannah.

Machines in the Garden: Savannah's Search for Industry

MARK R. FINLAY, *Armstrong Atlantic State University*



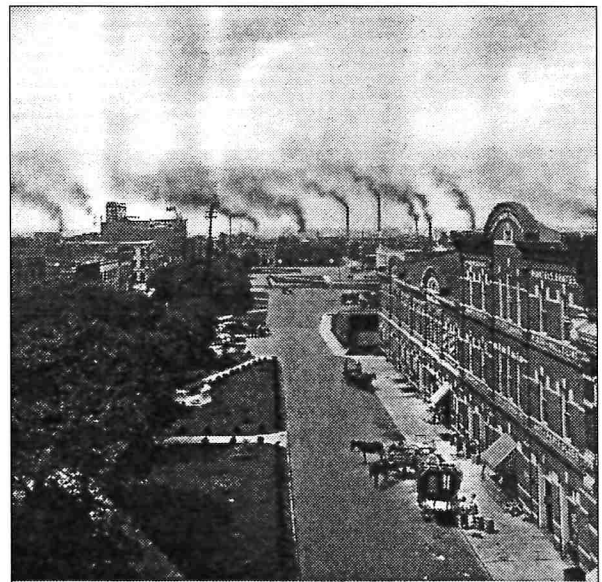
Although its tourist office cultivates an image of a stunning urban landscape of city squares and antebellum mansions, situated in a beautiful natural environment of salt marshes, live oaks, and blooming magnolias, Savannah's fate has long been closely linked with nearby farms and woodlands, with its industries, with its ports, and with the people who worked in them. In this survey, an alternate picture of the region's industrial past will emerge.

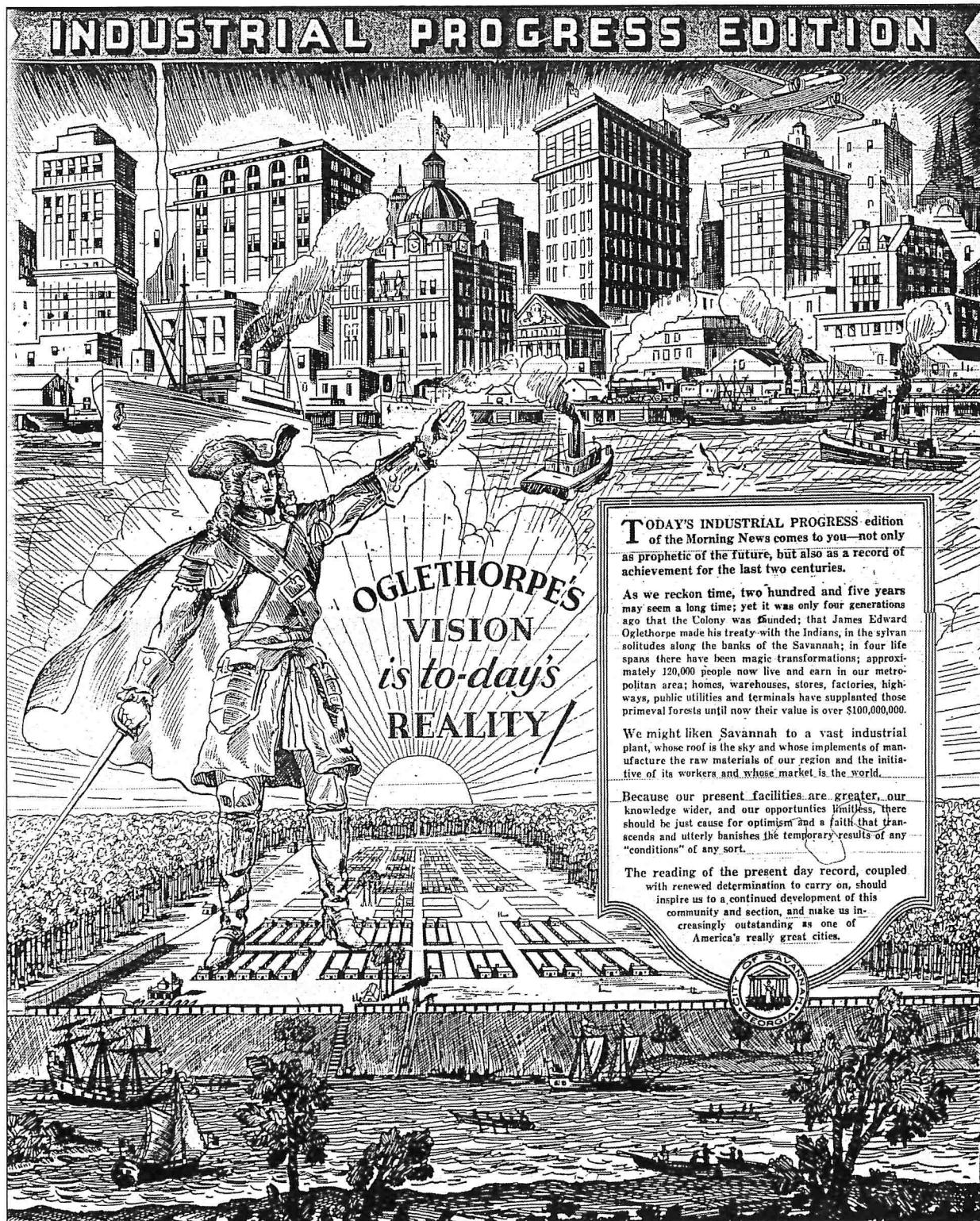
While Native American and Spanish settlers in the area certainly manipulated the environment and processed its foods and minerals, the British settlers who arrived with James Oglethorpe in 1733 placed industry and commerce at the core of their ideology. Georgia's promoters assumed that the local geography and climate offered an easy opportunity to seize markets of tropical and subtropical produce from Britain's Mediterranean rivals. The founders employed a botanist to collect commercial plants from tropical lands, and they established the Trustees' Garden in an unsuccessful attempt to acclimatize and propagate exotic and marketable plant species. The colonists' first priority was to establish the silk industry, and each debtor was required to plant

and maintain 100 mulberry trees. Symbolic of this mission, the colony's official seal depicted a mulberry leaf and a silkworm. Sericulture waned in the 1740s, but higher silk prices revived the experiment in the 1750s. The new public filature was one of the largest and most elegant buildings in town, but it remained idle most of the year and the effort to establish the silk industry faltered again.

In perhaps the single most significant development in Georgia's history, the colonists reneged on their original promise to prohibit slavery by legalizing the institution in 1750. Symbolically, the filature clock took on a new significance, as the official timekeeper for the regulation of slaves' commercial and public life. When it rang at 5:30 a.m., it signaled the beginning of the slaves' workday; when it rang at 9 p.m., it signaled the curfew that mandated that all slaves stay off the public streets.

Meanwhile, Georgia's larger scale economic development was shifting to the countryside, particularly to the rice fields that developed along a narrow band of the area's tidewater estuaries. Rice culture created a new landscape and an artificial ecosystem that reflected a truly industrial vision of land, labor, and environment. The tidal system





of cultivation encompassed a vast hydraulic machine, requiring entrepreneurs to make huge investments and slave laborers to do the work of clearing and leveling land, building dikes, trunks, culverts, and tidegates. Slaves also knew how to manipulate and maintain the system with an empirical awareness of how water flow, oxygen levels, salinity, soil properties, and neighboring plants and insects impacted the crop. Winnowing sheds and steam powered rice mills also dotted the landscape, as Savannah followed Charleston and Georgetown, South Carolina as the leading rice export ports in the western world.

Meanwhile, cotton emerged as an alternative crop on Georgia's sea islands and on inland farms. The legend of Eli Whitney is well known in local lore, for in 1793 he invented a gin on the Mulberry Grove plantation, a site that is now Georgia Ports Authority property and surrounded by some of the region's largest industries. Most people assume that Whitney's gin was the basis for prosperity of Georgia's antebellum planters, and for the intensification of slavery. Recent scholarship has done much to debunk the Whitney mythology, focusing on the numerous gins that came before and after Whitney's, and challenging the notion that a machine could be held accountable for the oppressive and racist conditions that kept about fifty percent of the county's residents in bondage.

In any case, Savannah's position as an industrial and maritime center paralleled the expansion of cotton cultivation across the state. At about the same time, fear of disease prompted city officials to ban the wet culture of rice within one mile of city limits, an act that freed land on the city's western edge for industrial development. Perhaps the most significant change for subsequent industrial expansion resulted from the expansion of Savannah's transportation infrastructure through the Savannah and Ogeechee Canal, the Central of Georgia Railway, and the port.

The canal project, intended to link Savannah with the Altamaha River that drains the cotton producing lands of central Georgia, was chartered in 1826. Northern engineers, local investors, and hundreds of Irish and African American canal workers toiled for years on the project, but by 1831

when funds ran out, the canal had only linked Savannah with the Ogeechee, a less significant river only sixteen miles away. Yet despite its reputation as a minor and disappointing project, the Savannah and Ogeechee Canal was quite profitable in the 1850s, the heyday of Savannah's lumber and timber industry. The canal remained in operation through the 1880s.

The Central of Georgia Railway project brought even more enthusiasm for Savannah's industrial and commercial potential. Also based on the western edge of the city, the Central extended into the cotton regions, reaching the transportation hub of Macon by 1843. The local landscape seemed to lower costs by permitting the company to use plate rails made of local indigenous pine covered with a strip of iron and to make railroad ties also hewn from local pine. Just a few years later, though, company engineers reported that the pine ties were rapidly deteriorating and that humid climate and marshy terrain accelerated the deterioration of the iron plates. By the time the Civil War began, two other railways, the Savannah, Albany and Gulf Railroad, and the Savannah and Charleston Railroad also served the city.

Thanks to the canal and railways, the former Indian settlements and rice fields of Yamacraw were being transformed into an industrial corridor. A new industrial aesthetic embraced the "hum" of steam engines and industries. Local railroad shops produced some of their own rolling stock to develop some independence from northern suppliers. Symbolic of the new industrial growth, the firm of Bradley, Russell, and Giles constructed one of the largest sawmills in the nation in May 1848. Described in the Savannah Republican as reminiscent of a cathedral, and "in size and strength, the noblest structure of the kind South of the Potomac," the three 30 horsepower steam engines, exhausted by a chimney over six stories high, reflected an enthusiasm for industry and a budding sense of southern independence. Gristmills, brickyards, rice mills, foundries, and other enterprises also rose in the midst of these transportation networks.

It is significant, too, that this robust economic activity along the canal depended upon the labor of Savannah's industrial slaves. Industrial slavery sparked a new economic

ethic that in many ways reflected the fullest potential of industrial capitalism. Slaves were used in every type of Savannah's industries, and in the 1850s, approximately 5% of local slaves worked in industry. In many cases, industrial entrepreneurs owned slaves directly; the Central of Georgia Railway, for example, owned 123 slaves in 1850, while Robert Habersham's rice mill owned 25 slaves, the typical iron foundries and sawmills owned a handful each.

During the Civil War, Savannah's industry turned toward supplying the Confederacy. The government seized the Rose Brothers Iron Foundry for government projects, the Central of Georgia was devoted to supplying iron works for Savannah's fortifications, and an old church was turned into a cartridge manufactory that employed hundreds. New industries sprang up to manufacture blankets and tan hides, the latter supported by a patent from the Confederate States of America. Shipbuilding was another booming industry, for the greatest profits were found in running the Union blockade of the city that began upon the fall of Fort Pulaski in 1862.

In the postbellum years, the industrial corridor on the city's west side continued to grow, while the success of the Savannah, Florida, and Western Railroad fostered industrial development on the city's east side. Among the new industries, the Savannah Paper Mills operated night and day to produce a brown wrapping paper from an unusual mix of seven parts rice stalks to one part palm fronds. The Pierce Patent Stone Company produced artificially colored and shaped stone—using Savannah River sand, Portland cement and chemicals filling a market where natural stone was a rarity. The Savannah Soap Works produced industrial and toilet soaps from fats and pine rosins. The Central Cotton Press Company used giant presses to prepare cotton bales for international shipping. The Upper Steam Rice Mill and Planters Rice Mill tried to persevere though the local rice market was virtually defunct by the 1890s. The Rouke and Kehoe iron foundries emerged as important suppliers to many local industrial clients, and the Savannah Locomotive Works was an ambitious attempt to challenge northern engine manufacturers. Above all, the vast warehouses of

cotton, rice, and naval stores that filled the wharves along the Savannah River dominated Savannah's postbellum commercial economy. By the early 1880s, Savannah became center of the nation's naval stores industry; the Savannah Board of Trade set prices that quality standards became the norm for the entire industry.

Late nineteenth and early twentieth century efforts at economic development in Savannah focused on attracting settlement to the region. The promotional literature of this era focused on public health themes, trying to challenge the assumption that Savannah's climate was unhealthy. This literature openly noted that if data for African Americans were not counted, Savannah's health was no different from other cities, and touted the "mildness and equableness" of the local climate as beneficial for industrial development. Concomitantly, late nineteenth century Savannahians also began to promote their city as a tourist destination. While other railroads developed resorts like the Greenbrier and Banff to lure tourists to their lines, the Central of Georgia offered Tybee Island. Neglecting Tybee's past as a quarantine station for yellow fever victims, the new literature promoted Tybee as a healthy resort. (Advertisements for Georgia's Sapelo Island claimed visitors might be able to live forever if not for the sins of Adam and Eve.) Also in this era, Savannah developed a strong position in the shrimping and oystering industry. Other regional specialties included Ogeechee River shad and terrapin from a farm on the Isle of Hope, both of which were considered delicacies and sold in America's more distinguished restaurants. In terms of manufacturing industries, new firms that established operations in Savannah included a peanut butter manufacturer, the Cortez Cigar Company, the Morehouse Baking Powder Company, Southern States Phosphates, Southern Cottonseed Oil Works, (the original producer of Wesson Oil), the Standard Candy Company, and S. P. Shotter's the largest rosin oil works in the world. After temporarily losing the lead to Jacksonville, Savannah regained its position as the center of the naval stores industry in 1923.

By the 1920s, and especially in the 1930s, Savannah's political and commercial leaders recognized that the city's



dependence on naval stores and cotton offered a dim future. The search for alternative industrial and economic development has been a continual theme in Savannah's history ever since. Much of the initiative came from the Central of Georgia Railway, which by then had routes spreading like the fingers of a hand from its headquarters in Savannah to branch lines that terminated in Augusta, Chattanooga, Birmingham, Montgomery, and southern Alabama. The Central had a perennial interest in increasing traffic and developing alternatives to the one way shipment of cotton cargoes; like other lines, the Central employed specialists who promoted new crops and industries. The Central's Jesse Frisbie Jackson, was the first to hold the title of agricultural agent on an American railroad. Working with the industrial chemist Charles Holmes Herty, and the Central's industrial

agent, James M. Mallory, Jackson left a legacy still evident in the cattle, kaolin, and paper industries of south Georgia.

Building upon the railroad's interest in a more diversified industrial economy, business and political leaders formed the Savannah Industrial Commission in 1928. At the time, only 4200 Savannahians worked in industry. Its leader George Rommel openly boasted of secret efforts to lure business and capital to the city. The Commission failed to convince Henry Ford, Harvey Firestone, and various filmmakers to locate in Savannah, but it did secure two important institutions: the Union Bag and Paper Company and the Herty Institute for paper products research. Also in this era, industrial development extended further up the Savannah River to the new town of Industrial City Gardens (since renamed Garden City) and Port Wentworth.

World War II brought a significant boom to local industry, as population swelled from 96,000–175,000 during the war years. The construction of 88 Liberty Ships employed about 47,000 workers. The threat of enemy submarines, however, essentially stifled the city's coastwise shipping and it took years for the Georgia Ports Authority to reclaim a share of international trade. In Savannah's postwar economic development efforts, the issue of labor costs was central to recruitment strategy. A booklet produced by the Chamber of Commerce and the Industrial Committee of Savannah, for instance, boasted that "Negro labor is available in practically unlimited quantities," and the "community is unalterably opposed to the idea of 'strikes' and 'violence'."

The 1960s were difficult times for the industrial and economic development of Savannah. One indicator was the so called "McKinsey Report," a 1963 study that bluntly exposed several shortcomings in Savannah's suitability for industry. By then, Jacksonville, Charlotte, Charleston, and of course Atlanta all had greatly surpassed Savannah's meager economic growth. Critics identified a number of factors that limited Savannah's potential: the 1962 shutdown of the Central of Georgia Railway, part of its takeover by the Southern Railway; the reduction in the staffing at the Hunter Air Force base that weakened housing and retail markets (the base was later scheduled for closing in 1967, only to be saved by the Army's need for helicopter training for the Vietnam War); a reputation as the "Great State of Chatham," referring to the local county's independence from statewide development efforts; low tax rates that meant that Savannah's infrastructure and public facilities had fallen below the competitive level; and a bitter fight over annexation in the late 1940s that demonstrated public resistance to the concept of low tax industrial zones. (The absence of a four year college for white students was another factor; Armstrong Junior College began integration in 1963 and became a four year school with a new campus in 1966.) Despite these alarms, industrial development in Savannah was delayed another decade or more, in part because I-95 was not completed in Georgia until the late 1970s, while Savannah's link to Atlanta, via I-16, was not complete until

the mid 1980s. Interestingly, developing Savannah's tourist industry was still a relatively low priority visitors knew to quickly pass through the River Street warehouse district and the tenement slums that surrounded downtown squares.

The past decade or so has seen remarkable growth in Savannah's tourism industry while its manufacturing and transportation sectors continue to thrive. The Savannah Economic Development Authority (SEDA) has been recognized in *Site Selection* magazine for its effective recruitment efforts—most notably the Lummus Corporation, a manufacturer of cotton gins, and the JCB Corporation, a manufacturer of earth moving equipment. More recently, Savannah has lured The Home Depot, Pier 1, Dollar Tree, and other firms that rely on the local ports for imported goods to establish large warehouse facilities. Meanwhile, dramatic changes have hit some of Savannah's oldest and most established local industries; in recent years, Savannah Foods, Union Camp, Stone Container, and Gulfstream, each one of the city's five largest employers, have all come under new and out of town corporate ownership. To some degree, these changes have meant fewer manufacturing jobs and a reduction in the community involvement that their predecessors had brought to the city.

In sum, the dynamic history of Savannah's industrial development belies the assumption that the city's niche is limited to being a movie set and a tourist destination. Since the days of Oglethorpe, manufacturers have capitalized on the city's access to raw materials and transportation networks. The city has been a part of the global economy for nearly three centuries, and its port has been, in succession, a world center for the export of rice, timber, cotton, naval stores, and kaolin. Now, the region's economic planners focus more on Savannah ports as a center for imports from Asia and around the globe. Over the years, the city's political and business leaders have sought to adjust to changing economic forces and reshape the region's industrial basis. While never an industrial city on the scale and scope of those in the nation's northeastern corridor, Savannah has a rich industrial heritage that has left significant sites of interest to the members of the Vernacular Architecture Forum.



Savannah Day

Oglethorpe's Plan of Savannah: Urban Design, Speculative Freemasonry, and Enlightenment Charity*

MARK REINBERGER, *University of Georgia*

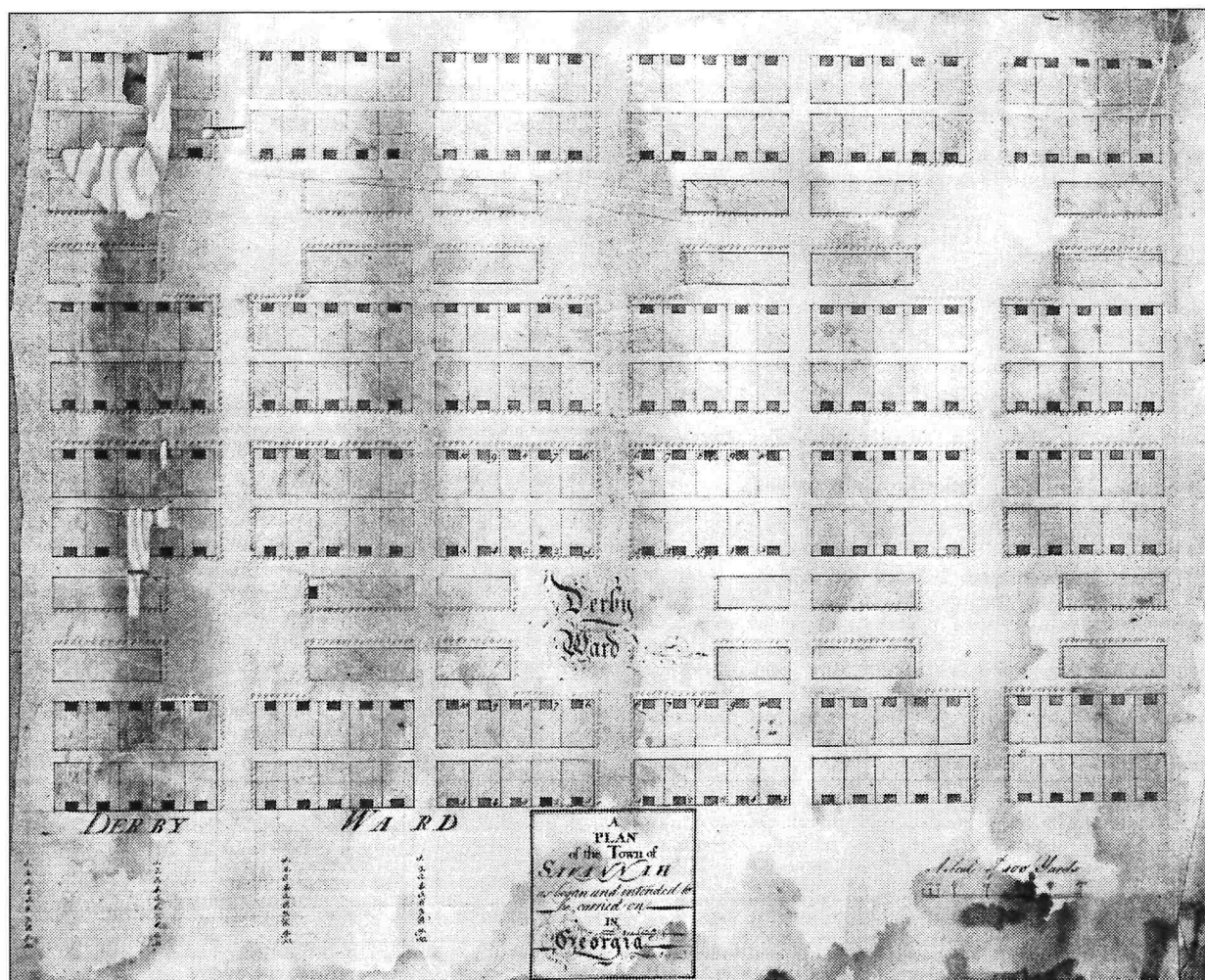


FIG. 1

* Reprinted from the

James Oglethorpe's layout for Savannah, the capital of the Georgia colony, has long been considered one of the most attractive and sophisticated urban visions in the English colonization of the New World. Historians have seen reflected in it contemporary ideologies and politics. City planning historians have extolled its remarkable physical features. City planners have recognized it as the source of much of Savannah's charm even today. The plan also possesses characteristics unique in the annals of city planning, characteristics that beg for sleuthing to discover their sources. For at least a hundred years scholars have scrutinized the plan and attempted to trace threads of influence that might help explain its origins.¹ This search for influences and sources can take us from physical form toward meaning, toward a fuller understanding of what the artifacts that make up our environment meant to their creators and how they came to be as they are.

This article discusses ways that Savannah's plan carries meaning and how it reflects the nature of the Trustee's intentions for the colony of Georgia. It offers a new reading of Savannah in

the context of American colonial town planning and attempts to explain some oddities in Oglethorpe's plan that point toward some previously unsuspected sources. These sources, in turn, suggest a potential integration between the purpose behind the Georgia colony and its most enduring artifact.

Plentiful descriptions and views of Savannah's founding and layout survive.² (FIG. 1) Oglethorpe and the first colonists left England in November 1732 and reached Charleston, in Carolina, about two months later. In early February 1733, Oglethorpe wrote to the Trustees of the Georgia colony back in England:

I went myself to view the Savannah river. I fixed upon a healthy situation about ten miles from the sea. The river here forms a half Moon along the South side of which the Banks are about 40 foot high, and on the top flat, which they call a bluff. The plain high ground extends into the country five or six miles, and along the river side about a mile. Ships that draw twelve foot water can ride within ten Yards of the Bank. Upon the River side in the Center of this plain I have laid out the Town. Over against it is an Island of very rich land fit for pasturage... The River is pretty wide the water fresh...

I chose the Situation for the Town upon an high Ground, forty feet perpendicular above High Water Mark; The Soil dry and Sandy, the Water of the River Fresh, Springs coming out from the Sides of the Hills. I pitched upon this Place not only from the Pleasantness of the Situation, but because from the above mentioned and other Signs, I thought it healthy; For it is sheltered from the Western and southern Winds (the worst in this Country) by vast Woods of Pine Trees, many of which are an hundred, and few under seventy feet high... The last and fullest consideration of the Healthfulness of the place was that an Indian nation, who knew the Nature of this Country, chose it for their Habitation.³

Other scholars prefer to see the plan as a corporate work of the Georgia Trustees, which Oglethorpe carried to the New World. The most intensive discussion of this point appears in Stanford Anderson, "Savannah and the Issue of Precedent: City Plan as Resource," in Ralph Bennett, ed., *Settlements in the Americas Cross Cultural Perspectives* (Newark: University of Delaware Press, 1993), pp. 136–137. Anderson hypothesizes that the plan was produced by the Trustees, especially Percival and Oglethorpe, before the latter left England for the colony.

On this point and many others, the author has benefitted from discussions with John W. Reps, who has written more than any other scholar on Savannah's plan and who read a draft of this manuscript and made many suggestions. Louis DeVorse, who also has written extensively on Savannah's plan and other early Georgia maps and views, also made vital comments on the manuscript.

¹ The authorship of the Savannah plan is unknown. It has traditionally been credited to James Oglethorpe, clearly the colony's leader in its early years. Just prior to the first voyage to Georgia, the Trustees gave Oglethorpe "A Power ... to set out, Limit, and Divide five thousand Acres of Land in Georgia in America..." in "The Minutes of the Common Council of the Trustees for Establishing the Colony of Georgia in America," in *The Colonial Records of the State of Georgia*, edited by Allen D. Candler, Atlanta: Franklin Printing and Publishing Company, 1904, Volume 2, p.9. This power might be construed as including Savannah's design, or it might be a legal device (to insure clear land titles) giving Oglethorpe the right to execute an already drawn plan. That it was Oglethorpe's plan is also suggested by an early letter written from Georgia: *We have had very great assistance from the gentlemen of Charles Town, have always some of them with us who bring us workmen to help forward with our works; they have assisted Mr. Oglethorpe in laying out most of the lands already. We are according to a plan directed to be drawn by Mr. Oglethorpe as I mentioned in my last building the town, have got up three houses, are planting and sowing, and have sowed about ten acres in all different kinds of seeds.*

—Thomas Causton to his wife, Mar 12, 1732/33
Georgia Colonial Records, v.20, pp.15–18.

² The following account of the founding of Savannah is taken from John W. Reps, *The Making of Urban America* (Princeton: Princeton University Press), 1965, pp.185–187; Rodney M. Baine and Louis DeVorse, Jr., "The Provenance and Historical Accuracy of 'A View of Savannah as it Stood the 20th of March, 1734,'" *Georgia Historical Quarterly* 73 (Winter 1989) 784–813; and William Harden, *A History of Savannah and South Georgia*, volume 1 (Chicago, 1913, reprinted Atlanta: Cherokee Publishing Company, 1969), pp. 9–30.

³ Two letters of James Oglethorpe to the Trustees, 10 and 20 February 1733. The first is from a transcript in Egmont Papers 14200, 34–35 in Hargrett Library at the University

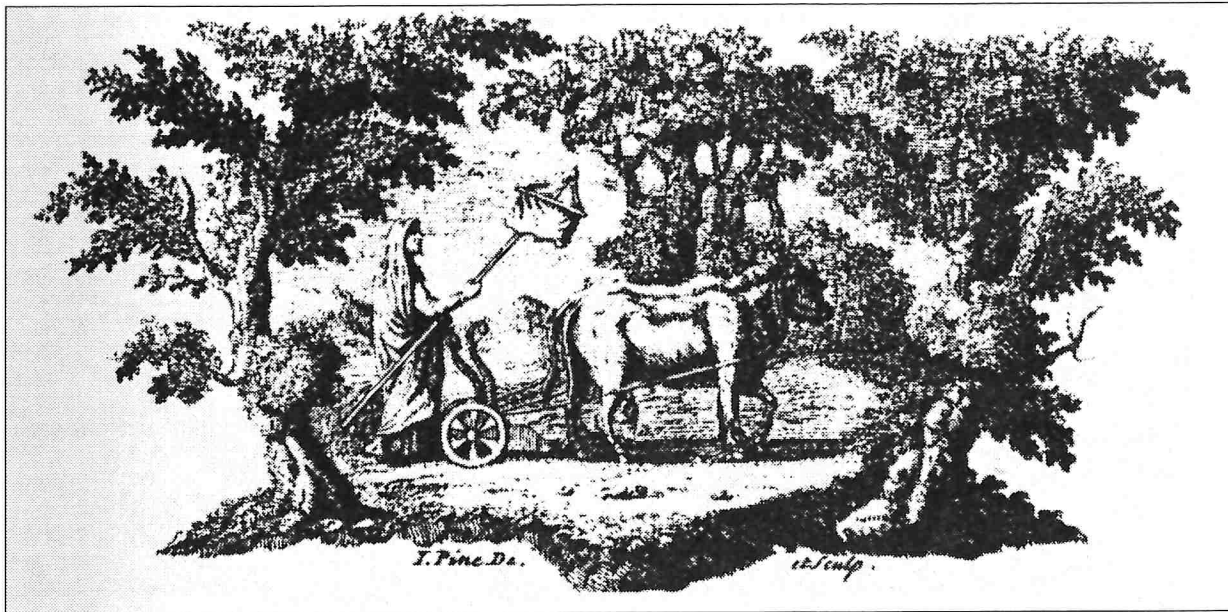


FIG. 2

Oglethorpe and the colonists set to work to clear the site (as Oglethorpe noted, Native Americans had already begun that task⁴), begin a wooden palisade for fortification, and construct buildings and other equipment for common defense and survival. By July, he evidently thought the site ready enough that he called for a ceremony to mark Savannah's founding and allot land to settlers:

On the 7th of July at Day-break, the Inhabitants were assembled, on the Strand Prayers were read, by way of Thanksgiving. The people proceeded to the Square. The Wards and Tythings were named, each Tything consisting of ten Houses, and each Ward of four tythings. An House Lott was given to each Freeholder. All the

people had a very plentiful Dinner, and in the Afternoon, the Grant of a Court of Record was read, and the Officers for that Court were appointed.⁵

The ritualistic aspect of this celebration was probably inspired by ancient town founding, both classical and biblical. On the tailpiece of the Georgia prospectus, *Some Account of the Designs of the Trustees for Establishing the Colony of Georgia in America* (London 1733), the engraver John Pine depicted the ritual founding of an ancient Roman city.⁶ (FIG. 2) The form of Oglethorpe's ritual—assembling the people, praying, dividing the people and appointing leaders, and reading the law—recalls biblical accounts of incidents in the history of the Israelites. During their journey to the promised land, Moses divided the Israelites into administrative units and on several occasions ritually read

of Georgia. The second is as quoted in Harden, *History of Savannah and South Georgia*, volume 1, p. 15. In Rodney M. Baine, "The Prison Death of Robert Castell and its Effect on the Founding of Georgia," *Georgia Historical Quarterly* 73 (1989) 76, the author notes that Oglethorpe followed Vitruvius's recommendations for the selection of town sites, as these were incorporated into Robert Castell's *The Villas of the Ancients Illustrated* of 1728.

⁴ Noted in Patrick Tailfer, et al., "A True and Historical Narrative of the Colony of Georgia in America," Charles-Town, South Carolina, 1741, reprinted in *The Clamorous Malcontents Criticisms and Defenses of the Colony of Georgia 1741-1743* (Savannah, Georgia: Beehive Press, 1973), p. 55.

⁵ *South Carolina Gazette*, No. 62, March 24, 1733.

⁶ Noted in Stanford Anderson, "Savannah and the Issue of Precedent," p. 129. For a general discussion of ancient town founding see Joseph Rykwert, *The Idea of a Town: the Anthropology of Urban Form in Rome, Italy and the Ancient World* (Princeton: Princeton University Press, 1976).

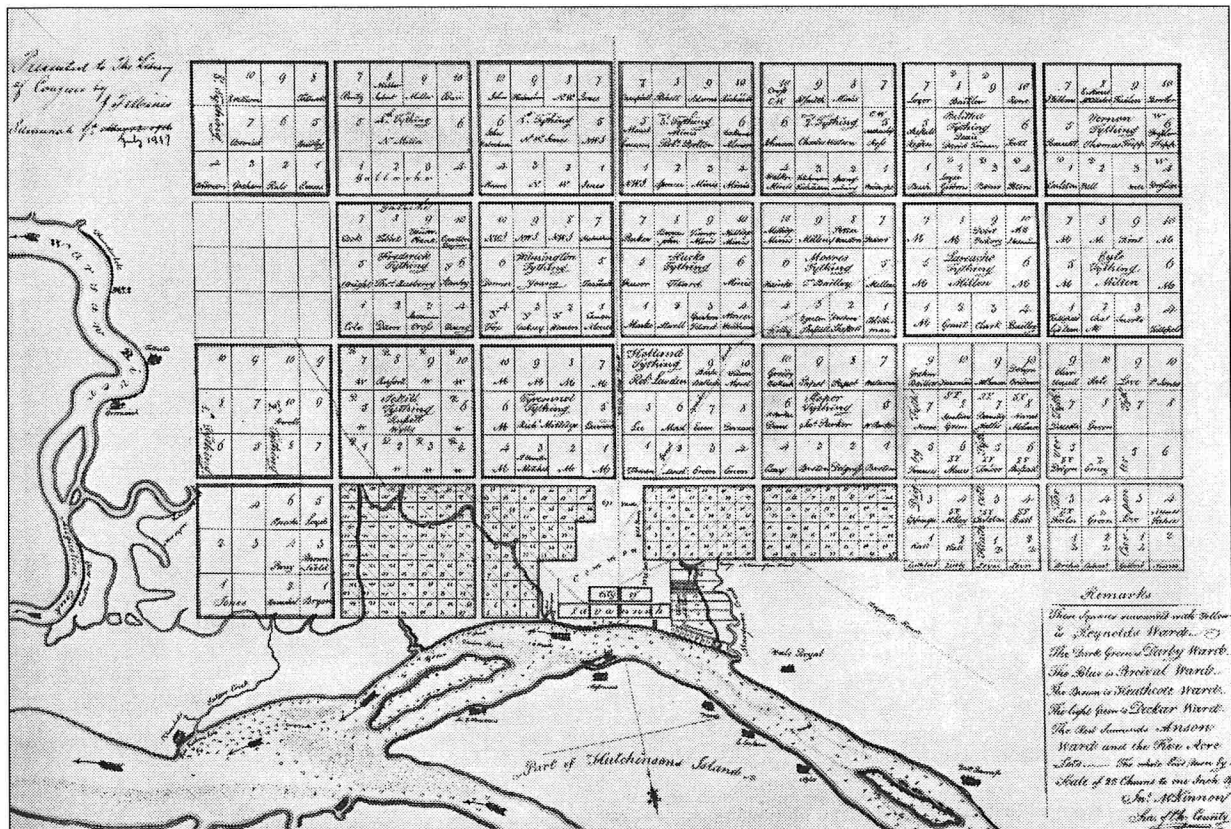


FIG. 3

the law to the assembled people.⁷ Upon their entry into Canaan, Moses again assembled the people and read them the law.⁸ Similar rituals of assembly, prayers, and reading of law occurred upon the return to Jerusalem after the exile to Babylon, when the walls of the city and the temple were rebuilt.⁹ Oglethorpe may well have seen parallels between the founding of Georgia and the settling of the Promised Land by the ancient Hebrews.

The description of the founding ceremony for Savannah makes no reference to the garden and farm lots that each settler also received. These emerge in another early docu-

ment that states that Oglethorpe drew up "a Plan of the Town and Plot of the Garden Lots and Farms respectively, with proper Numbers, References, and Explanations for the more easy understanding thereof." (FIG. 3) Actually Noble Jones, the first surveyor of Georgia, probably drew up the official plan and plot, although neither survive.¹⁰

The pattern of land allotment is one of the points that has attracted attention to Oglethorpe's plan. Oglethorpe divided the land for the city and its inhabitants into four distinct areas. The nucleated settlement or city itself stood on a bluff above the Savannah River and was bordered to the west by common land, apparently intended for future expansion. Beyond the commons, a grid of small lots contained

⁷ Exodus, chapters 18, 21ff and 35.

⁸ Deuteronomy, chapter 1ff.

⁹ Ezra, chapters 3-4 and Nehemiah, chapter 8.

¹⁰ Baine and DeVorsey, "The Provenance and Historical Accuracy...", p. 785.

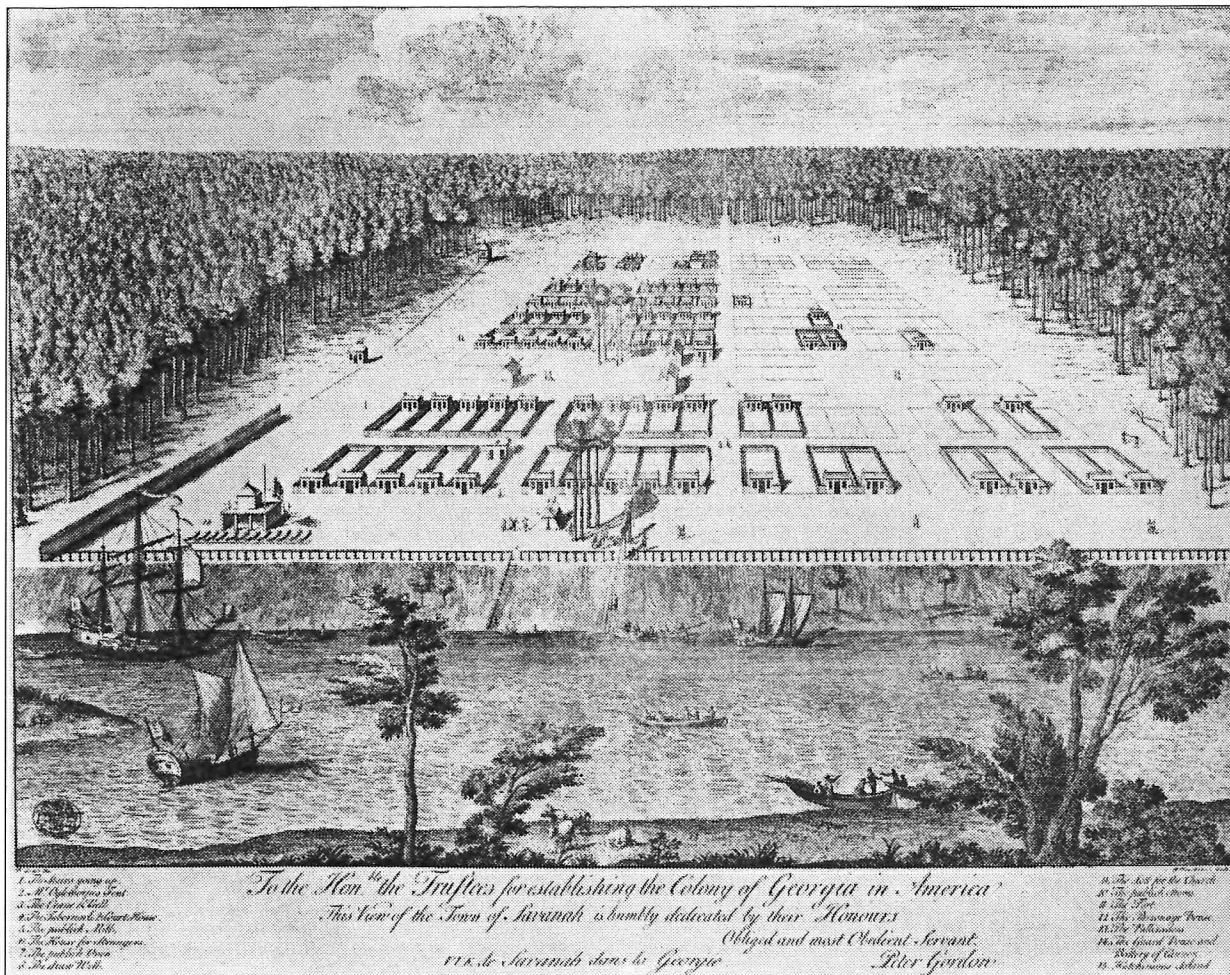


FIG. 4

gardens and one of larger squares held farms. Each family settling in Savannah received a city lot 60 feet by 90 feet, a garden plot of 5 acres, and a farm of 44.88 acres, the total area of the three being very close to 50 acres.¹¹ This pattern of land division appears clearly (although at a small scale) in the 1735 "Map of the County of Savannah."¹² It appears

¹¹ A lot 60 feet by 90 feet is approximately .12 acre. The description of the farm lot was 44 acres and 141 poles, which equals 44.88 acres.

¹² Reprinted as Figure 110 in Reys, *The Making of Urban America*, and discussed in Louis DeVorse, Jr., "Oglethorpe and the Earliest Maps of Georgia," in Phinizy Spalding and Harvey H. Jackson, eds., *Oglethorpe in Perspective, Georgia's Founder after Two Hundred Years* (Tuscaloosa: University of Alabama Press, 1989), pp.40-42. Francis Moore,

at larger scale in expanded form in the circa 1800 "Map of the City of Savannah and its Garden and Farm Lots."¹³

For the city or town itself, Oglethorpe created a square ward as the basic unit. (FIG. 1) Each ward had at its heart an open square, intersected at the center of all four sides by 75-foot-wide streets. In addition, 37.5-foot-wide streets running east and west entered the squares at the corners.

A Voyage to Georgia, London, 1744, quoted in Harden, *A History of Savannah and South Georgia*, pp. 18-22, stated that beyond the farms were villages, and beyond the villages land for tracts of 500 acres for men who would keep servants.

¹³ Reproduced in Reys, *Making of Urban America*, Figure 111. This map was drawn about 1800 by John McKinnon, but not published until 1904.

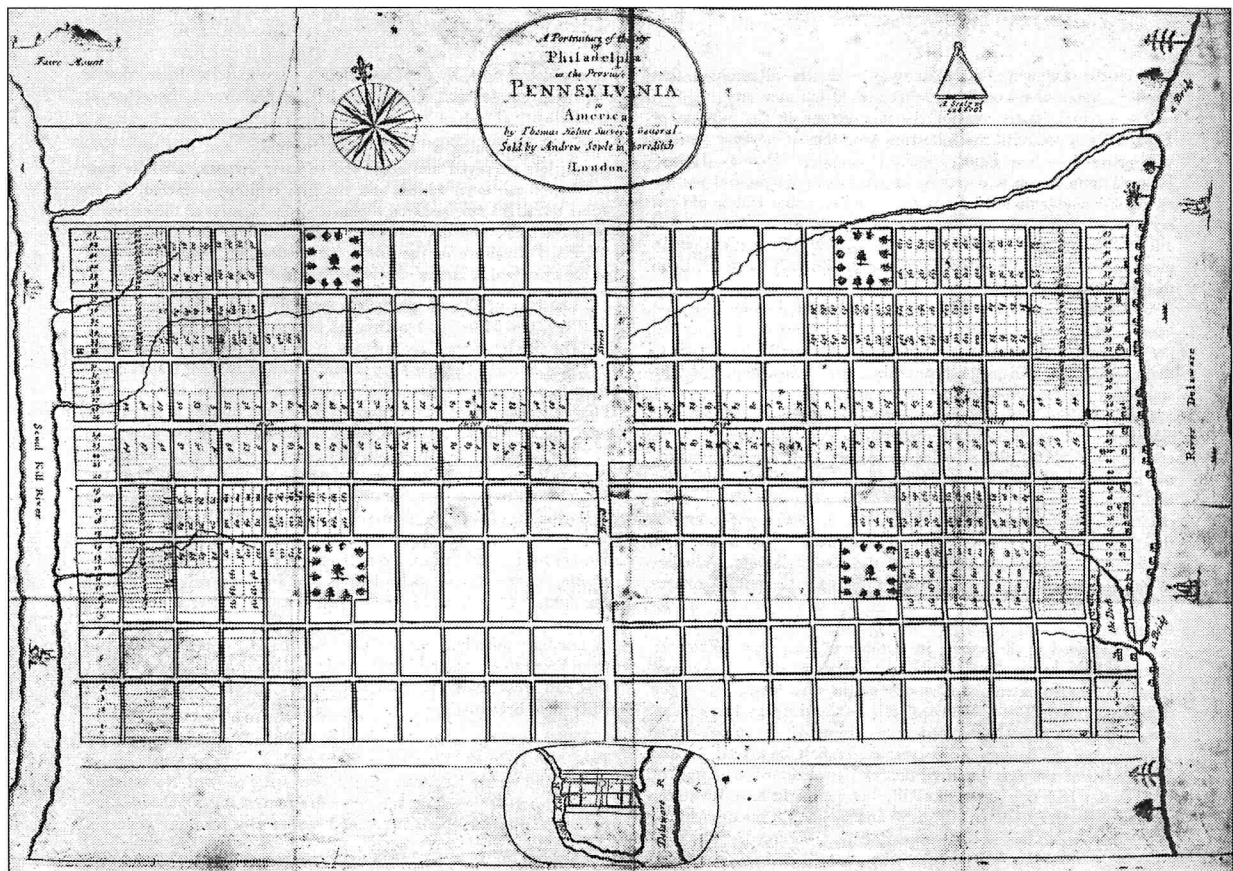


FIG. 5

This pattern of streets created two large lots to each side of the square, which were designated as trustee lots to be used for public purposes. A block of ten house lots (the tything mentioned above—a “tything” is a unit of ten) filled the corners of the ward and was divided by a 22.5-foot-wide street. A 75-foot-wide street separated each ward from its neighbor to the north and south. A 37.5-foot-wide street bounded the wards to the east and west.

Oglethorpe’s plan is notable in urban planning history for the form of its squares: entered at the center of all sides and at the corners from only the east and west. Even more remarkable, the plan displays an astonishing repetition of squares. Indeed, Oglethorpe lavished more open space on

Savannah than probably any town founder in history.¹⁴

Another early document, “A View of Savannah as it stood on the 29th of March 1734,” graphically depicted Savannah’s original layout: the original four wards heroically stand in a clearing in the midst of a wilderness of towering trees. (FIG. 4) This engraved bird’s eye view has been convincingly shown to be copied from a drawing by London draftsman George Jones, which was in turn based on a plan and information sent to London by surveyor Noble

¹⁴ Moore, *Voyage to Georgia*, p. 20, stated that the villages beyond the farm lands of Savannah corresponded to the tythings of Savannah, so that in times of war the villagers could come into Savannah and camp, with their animals, in the squares, four villages to a square or ward. As Moore visited Georgia within the first few years of the colony, this explanation may well be genuine. However, it is not confirmed by any other source and may reflect a justification after the fact.

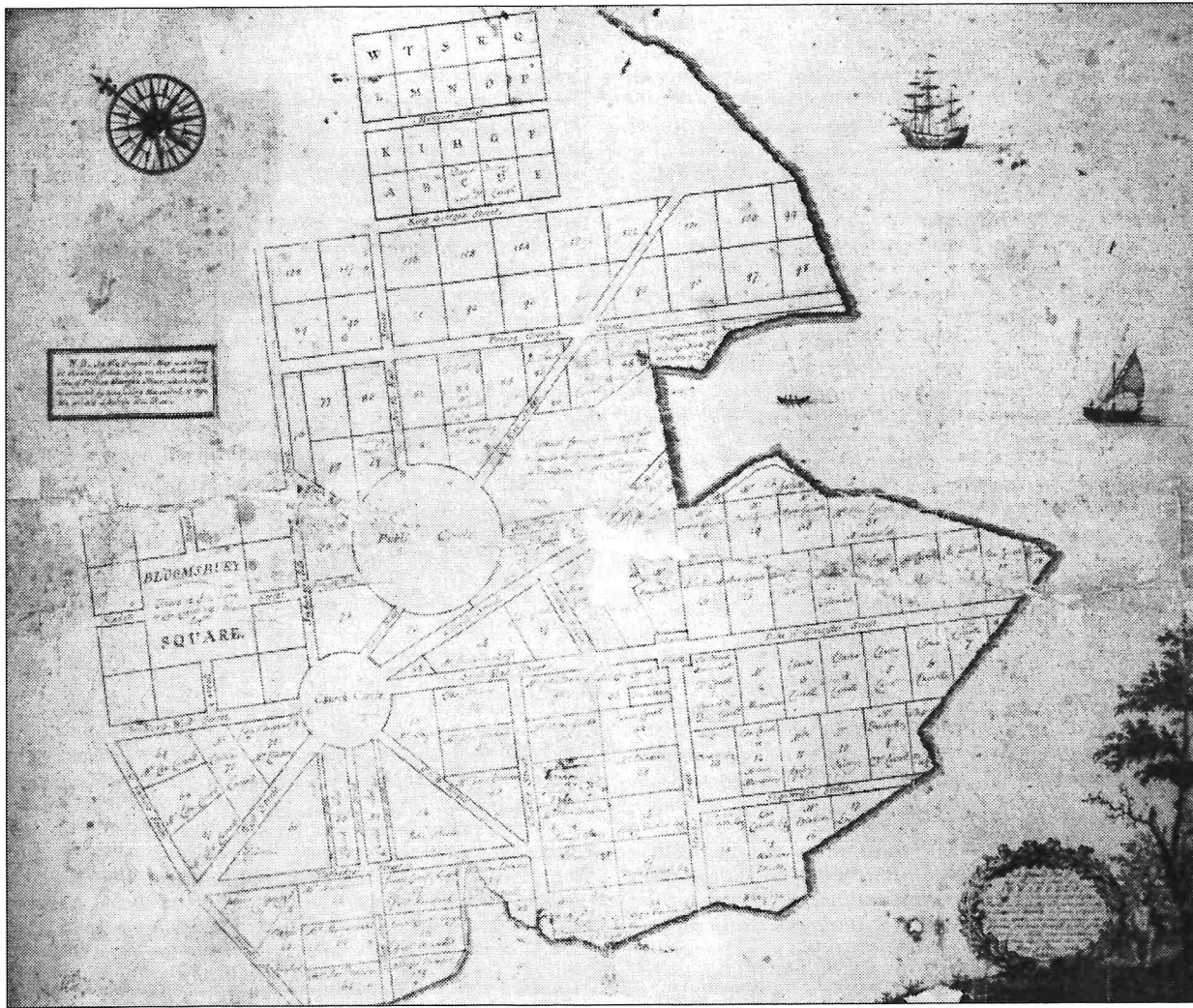


FIG. 6

Jones and Oglethorpe.¹⁵

This view is quite unusual among depictions of new colonial settlements, although its graphic convention—a high, oblique view, executed in an axial, one-point perspective—was common in seventeenth and eighteenth-century views of gardens and large country estates.¹⁶ Obviously

intended as an advertisement, it might well have discouraged some potential colonists, showing as it does an isolated settlement engulfed in a nearly impenetrable forest. While the trees may reflect Oglethorpe's statement about the pines protecting Savannah from south and west winds, they also might hold four and two-legged enemies. However, these same qualities may have attracted others impressed by the virginal quality of the place. Here was truly the tabula rasa that John Locke had written about, a place to start over

¹⁵ Rodney and DeVorse, "The Provenance and Historical Accuracy..." pp. 785–791.

¹⁶ As a single example we cite the Colin Campbell drawing of the Royal Hospital, Greenwich in his *Vitruvius Britannicus*, volume 3 (London, 1725), plates 3–4.

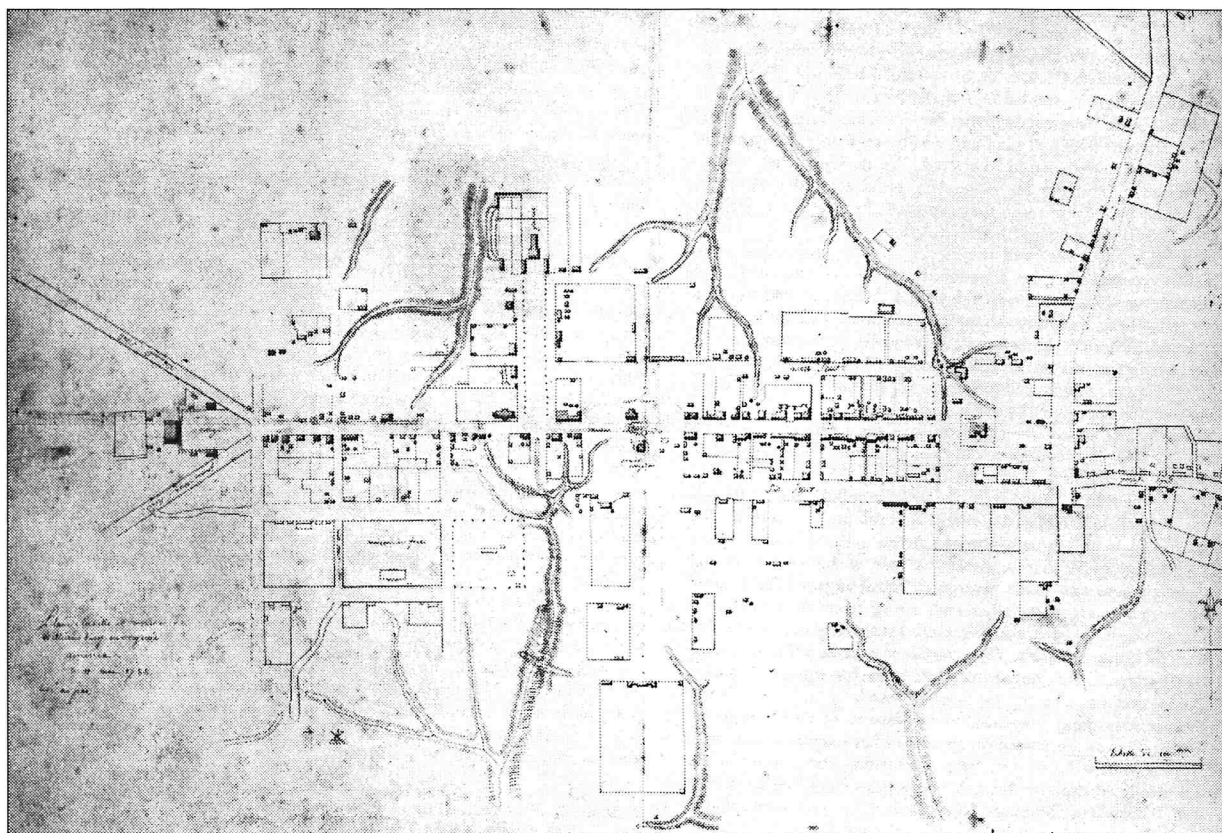


FIG. 7

without the baggage of the Old World. The river brought civilization, and the island in the foreground was even domesticated, but otherwise only the faintest trace of the center axis stretching to the horizon proclaimed the taming of the wilderness.

In its provision of three types of land for each settler, the Trustees' scheme for Savannah resembled William Penn's for Philadelphia, Pennsylvania although with a significant change in scale and intent. Oglethorpe's settlers received three lots totaling 50 acres. Penn's Quaker First Purchasers received a city lot, a lot in Philadelphia's Liberties that contained 20–50 acres, and a plantation in the country of up to 5,000 acres¹⁷. Penn's scheme aimed to attract and

create a gentry class, Oglethorpe's a working artisan class.¹⁸ Indeed under the terms of the charter of Georgia, the most land a gentleman could buy in Georgia was 500 acres. Penn aimed to create a society with at least some class divisions in the New World; Quakers believed in the rightness of a social hierarchy. The Georgia Trustees were engaged in more utopian social engineering and the creation of a society of small, freehold farms.¹⁹

The egalitarian society that the Trustees strove to create in Georgia was also reflected in the Savannah plan's uniformity and extendibility. The plan provided a unit—the ward

¹⁷ The amounts varied depending on how much money a purchaser invested in Penn's scheme.

¹⁸ Penn obviously made provision for less affluent colonists through land sales and leases, but such people did not participate in the three-fold land division.

¹⁹ On the social intent of the Trustees, see Sylvia Doughty Fries, *The Urban Idea in Colonial America*, Philadelphia: Temple University Press, 1977, pp. 136–150.

with its open space and differentiation of streets—that could be multiplied as the city grew, and indeed the planners of Savannah repeated this unit for the first 150 years of the city's history. The resulting variety within uniformity—the delightful alternation of squares with continuous streets, and public with private areas—helped Savannah avoid the formless and monotonous sprawl that most cities experienced with the explosive growth of the nineteenth century.²⁰

Savannah's extendibility is unique among colonial town plans that possess more features than a simple, uninterrupted grid. Again a comparison with Philadelphia is useful. The plan Thomas Holme provided for Philadelphia in 1682 was complete in itself. (FIG. 5) A large central square was to contain all the major public buildings and was orbited by four secondary squares (to be used as public open spaces like the Moorfields of London). The whole gigantic two mile by one mile rectangle fitted neatly between the rivers Delaware and Schuylkill. Although it took 150 years to fill this rectangle, thereafter Philadelphia spread virtually unplanned with repetitiously unrelieved and often unrelated grids. The Holme and Penn plan also provided for distinctions in social hierarchy by the differentiation of lot sizes in Philadelphia.

Similarly, Francis Nicolson's plans for Annapolis, Maryland (1695) (FIG. 6) and Williamsburg, Virginia (1699) (FIG. 7) were complete, unextendable, and hierarchically arranged. Annapolis had two circles containing the state house and Church of England, and two squares, one residential and surrounded by large lots (presumably for public officials), and a smaller one for a market. Williamsburg's plan had a Renaissance-type square at the center that held the public market, courthouse and jail. The plan was circumscribed by its termination points: the capitol and college at the ends of the main axis of Gloucester Street; and the Governor's Palace at the end of the major cross axis.

All these seventeenth-century plans embodied the desire to order vastly but completely, with fixed points of central

authority that dominated the whole plan by means of axes. All had as their focus a central open space (or spaces) that contained the chief public buildings (architectural symbols of the authority of church and state), and created a hierarchy of spaces and lots that reflected a social hierarchy.

By contrast, Savannah's plan was more egalitarian, and its unit was the neighborhood. It did not predict its ultimate borders and it established no one central point of authority.²¹ One square was slightly larger than the others, but as seen in the 1734 view, this square held buildings for charitable and communal domestic functions: the public oven; the public mill; the communal food storehouses; and a hostelry for strangers.²² All other squares were equal and there seems not to have been great concern about the placement of public buildings. In the 1734 view the courthouse and tabernacle (which occupied one building) stood on one of the narrowest streets, at the back of a common lot.²³ Other lots for public purposes were simply designated as Trustee lots, to be allocated as public and charitable needs arose. This arrangement contrasts strongly with a plan such as Annapolis's, where the two primary institutions of authority—the church and the state—occupied focal points around which the entire plan was generated.

Its unique characteristics have made Savannah's plan one of the most researched and analyzed in the history of American city planning.²⁴ Various hypotheses for the plan's source have been put forth. As early as 1885 William Harden, a Savannah historian, proposed that the plan may reflect garden designs in Robert Castell's *Villas of the Ancients*. Castell was the architect and friend of Oglethorpe,

²¹ Stanford Anderson mentions similar points in relation to Savannah in "Savannah and the Issue of Precedent," p. 115.

²² Baine and DeVorsey, "The Provenance and Historical Accuracy," pp. 801–804 notes that these public facilities indicate the utopian nature of Oglethorpe's Savannah.

²³ The *Oxford English Dictionary* gives as one meaning of "tabernacle" that of a temporary church and says that it was used of the temporary churches in London after the Great Fire of 1666.

²⁴ The most comprehensive reviews of Savannah's origin are: Fries, *Urban Idea*, pp. 150–157; John Reys, "C2 + L2 = S2? Another Look at the Origins of Savannah's Town Plan," in Harvey H. Jackson and Phinizy Spalding, eds., *Forty Years of Diversity: Essays on Colonial Georgia* (Athens, Georgia: University of Georgia Press, 1984); and Stanford Anderson, "Savannah and the Issue of Precedent," pp. 110–144.

²⁰ Reys, *Making of Urban America*, pp. 201–202 makes this point and illustrates how Savannah grew throughout the nineteenth century.

whose death in Fleet Prison led Oglethorpe to investigate prison conditions.²⁵ An early biography of Oglethorpe posited the influence of the Margravate of Azilia on the physical planning of Savannah.²⁶ Azilia was a grandiose and abortive scheme of Sir Robert Montgomery for settling the region south of Carolina. Another theory hypothesized the influence of castramentation, or the planning of military settlements, Oglethorpe having been a soldier.²⁷ Yet another declared that Oglethorpe's model had been the New City of Peking as illustrated in the 1705 *A Complete Collection of Voyages and Travels*.²⁸ Several authors have observed similarities between Savannah and Richard Newcourt's plan for London after the Great Fire of 1666.²⁹ Most recently, Stanford Anderson has returned to the influence of garden design, noting in particular the garden layout at George II's estate at Herrenhausen and the kitchen gardens at the English estate of Hampton Court in Herefordshire.³⁰

Other investigations have posited a more synthetic origin for Savannah's plan. Urban planning historian, John Reps, has most fully elucidated this position, hypothesizing that the form of Savannah's squares derived from merging those of the two main English settlements in Northern Ireland, Coleraine and Londonderry, both of which Oglethorpe knew.³¹ Reps also argues that the repetition of squares was a natural extension of the contemporary planning of London's west end, in which large estates were invariably divided into

residential neighborhoods, each oriented to a large square or green space. Through some interesting montage drawings, Reps shows that the form and general scale of Savannah's squares closely echo this London planning.

One aspect of Oglethorpe's design for Savannah that has been noted but never explained is the dimensions of various parts of the plan, dimensions that were recorded almost fastidiously in many early descriptions and plans of the city.³² The size of lots (60 by 90 feet) is perhaps not unusual,³³ but the sizes of the three classes of streets are: 75 feet wide, 37.5 feet wide, and 22.5 feet wide. The common denominator of all these numbers is 7.5 feet, an unusual module.³⁴

This module seems somewhat less odd if the dimensions in feet are converted to that most ancient of linear measurements, the cubit, standardized by the eighteenth century as 1.5 feet, or 18 inches, the approximate distance from the elbow to the tip of the middle finger. The 7.5-foot module becomes 5 cubits, the different streets measure 50, 25, and 15 cubits respectively, and the lot size is 40 by 60 cubits. Moreover, the overall measurement of four contiguous wards (as shown in the 1734 engraving) is very close to 1,000 cubits square.³⁵

³² An example is John Gerard William De Brahm, *History of the Province of Georgia*, privately printed by George Wymberly-Jones (Wormsloe, Georgia, 1849), p. 36, quoted in Reps, *Making of Urban American*, p. 187.

³³ See Bannister, "Oglethorpe's Sources for the Savannah Plan," pp. 51–52 for lot sizes in some contemporary colonial town plans.

³⁴ John Reps was the first to identify the 7 1/2 feet module in Savannah's plan.

³⁵ The difficulty in arriving at precise dimensions for the square bounding four wards derives from uncertainty about how to terminate the square's outer edges. On the north and south sides the plan would continue with a 75 feet wide street, and a precise 1000 cubit dimension is gained by adding half that width (that is, extending the square to the center line of the street) to the string of north-south dimensions, a reasonable calculation. Performing the same operation on the east-west dimensions gives 950 cubits. However, as a practical matter, if actual streets were wanted along these boundaries (and they would not have been needed as no houses faced east or west), a wider street may have been planned. If a 75 feet street was run along the true outside boundary and a 37.5 feet one along the boundary adjacent to intended growth, then a precise 1000 cubit dimension would be obtained.

A perfect square, 450 cubits or 675 feet on each side, is obtained by taking the internal dimensions of each ward: north-south equals four house lots (each of 90 feet), plus three trustee lots of 60 feet, plus two 22.5 feet streets, plus two 37.5 feet streets, plus one 75 feet street; east-west equals 10 house lots (each 60 feet), plus one 75 feet street. This form (which is the most fundamental portion of the Savannah plan) suggests that Oglethorpe was thinking about square figures when he laid out the plan.

²⁵ William Harden, "A Suggestion as the Origin of the Plan of Savannah," an address read 7 September 1885 and published as a pamphlet by the Georgia Historical Society.

²⁶ Amos A. Ettinger, *James Edward Oglethorpe Imperial Idealist* (New York: Oxford University Press, 1936), p. 132. Azilia is illustrated in Reps, *The Making of Urban America*, Figure 109.

²⁷ Turpin C. Bannister, "Oglethorpe's Sources for the Savannah Plan," *Journal of the Society of Architectural Historians*, 20 (1961) 47–62.

²⁸ Laura Palmer Bell, "A New Theory on the Plan of Savannah," *Georgia Historical Quarterly* 48 (1964) 147–165. This article contains a good review of all previous theories as to Oglethorpe's sources for Savannah's plan.

²⁹ Mentioned in Bannister, "Oglethorpe's Sources," p. 55. Reps, *Making of Urban America*, p. 163 mentions Newcourt's plan as a possible prototype for William Penn's Philadelphia and (p. 198) suggests Philadelphia as a precedent for Savannah.

³⁰ Stanford Anderson, "Savannah and the Issue of Precedent," pp. 132–135.

³¹ John Reps, "C₂ + L₂ = S₂?"

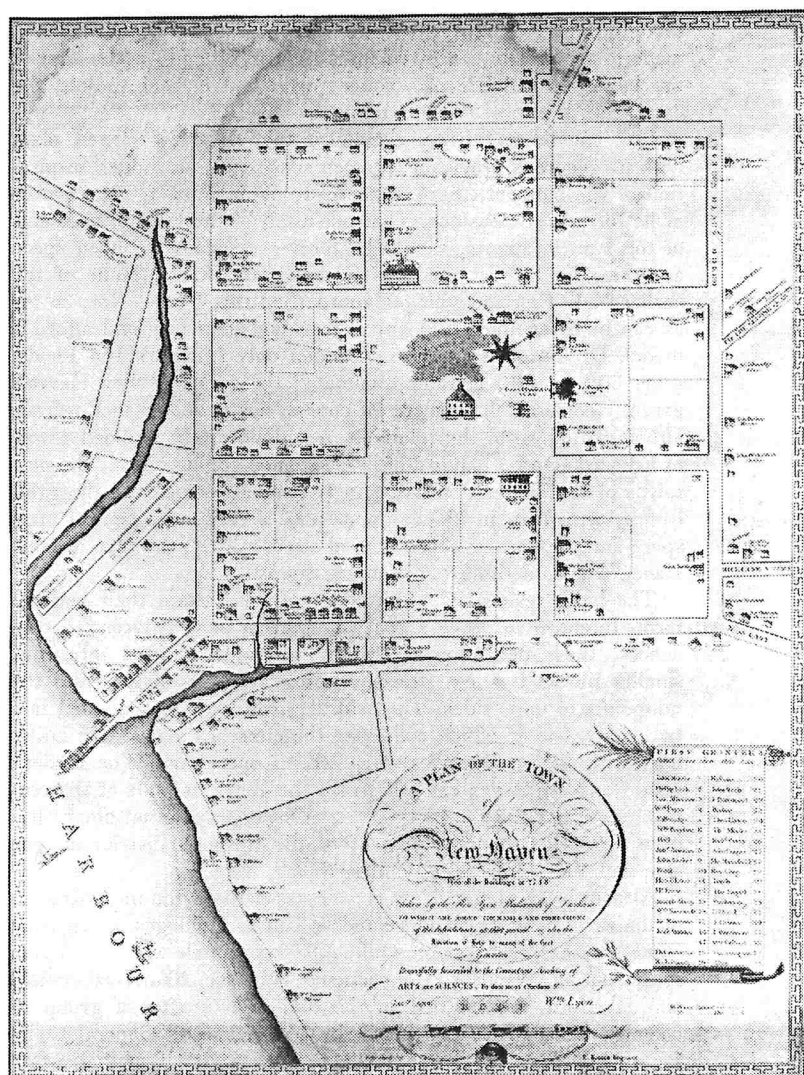


FIG. 8

If these arithmetical observations are more than coincidence, the question arises: why would Oglethorpe and/or the Trustees use the cubit as a unit of measurement? Almost all ancient civilizations used the cubit as the standard measurement of length, and the unit survived in all European languages until the nineteenth century.³⁶ Diderot's

³⁶ Frederick George Skinner, *Weights and Measures: their ancient origins and their development in Great Britain up to AD 1855* (London: Her Majesty's Stationary Office,

Encyclopédie lists the cubit as an English linear measure, giving its length as 18 inches or one-and-one-half feet.³⁷ Likewise, the first edition of the *Encyclopedia Britannica*, quoting Dr. Arbuthnot, makes an English cubit equal to 18 inches.³⁸ At the same time, by the eighteenth century the term would have been sufficiently archaic as to be something of a novelty. The cubit was never standardized by the English government, which at various times from the late middle ages onward created fixed standards for the inch, foot and yard.³⁹ The *Encyclopédie* assigns the French equivalent (*la coude*) to the category of ancient history.⁴⁰

The Bible provides a possible exemplar for the use of cubits, as it did for Savannah's ritual founding ceremony. The cubit is the standard linear dimension of the Bible, and in two places the Old Testament specifies town layouts. In the book of Numbers, the Mosaic law specifies that towns shall be set aside for the Levites, the Hebrew priestly clan that maintained shrines and performed public wor-

1967), pp. 4 and 12.

³⁷ Denis Diderot, *Encyclopédie*, volume 10 (Neuchâtel, 1765), pp. 412–413 and 416. The *Encyclopédie*'s table of English measures gives the following units: inch; span=3 inches; foot=12 inches; cubit=18 inches or 1.5 feet; yard=3 feet; pace=5 feet; fathom=6 feet or 4 cubits; pole=16.5 feet; furlong=660 feet; mile=5,280 feet.

³⁸ Volume 2 (Edinburgh, 1771), p. 298. Thanks to John Reps for this reference.

³⁹ Skinner, *Weights and Measures*, pp. 94–108.

⁴⁰ Volume 4 (1754), p. 323.

ship to God. The towns and their surrounding common land (for grazing animals) were to extend 1000 cubits in each direction from the center, making a town with boundaries 2,000 cubits square.⁴¹ In the book of Ezekiel, the prophet writes his account of a vision in which God showed him the restored Israel. In it, the sanctuary of the Lord stood in a sacred reserve 25,000 cubits by 20,000 cubits. On each side, an area of 25,000 by 5,000 cubits was reserved land for the Levites.⁴²

The use of such precedents might suggest that the Georgia Trustees sought divine sanction for the plan of Savannah or that they saw the settlers to Georgia as members of a new exodus or a new priesthood. These notions seem somewhat bizarre today but they would have been understood in previous centuries. Sylvia Fries suggested that the plan of New Haven, Connecticut was influenced by biblical sources, even to the point that the founders located the center of the town 1,500 feet (or 1,000 cubits) from the river, in accordance with Ezekiel's revelation of the New Jerusalem. (FIG. 8) Further, New Haven's nine-square plan closely recalls seventeenth-century reconstructions of Solomon's Temple.⁴³

Indeed it might be suggested that early eighteenth-century English reconstructions of Solomon's Temple in Jerusalem were influential for Oglethorpe's plan of Savannah. John Senex's 1725 high aerial view of the Temple complex shows a grid of courtyards that is not unlike the overall pattern of Savannah's squares. (FIG. 9) And William Stukeley's eighteenth century reconstruction of Solomon's Temple had a central courtyard that exactly mirrored Savannah's squares: entered axially by colonnaded stoas on all four sides

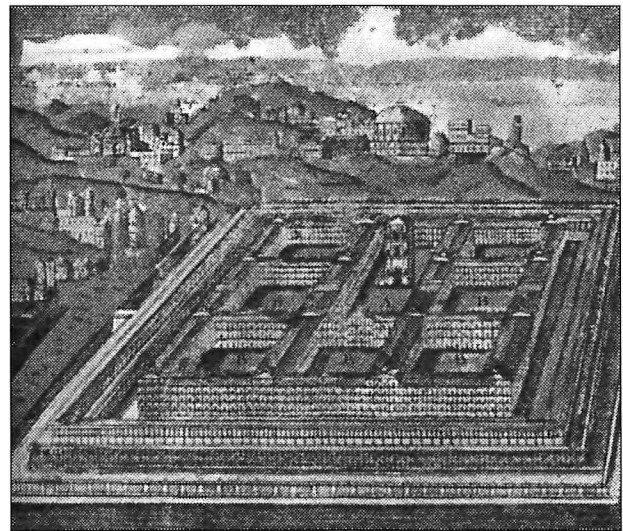


FIG. 9

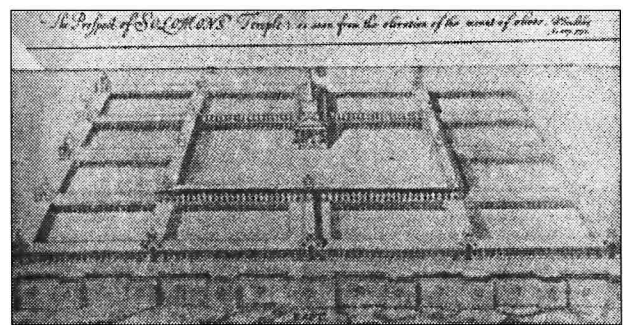


FIG. 10

and at the corners from the flanks.⁴⁴ (FIG. 10)

The notion that Savannah's plan draws on biblical sources runs counter to the fairly prevalent view that Oglethorpe and the Trustees were relatively uninterested in religion and much more interested in creating a utopian secular society. Unlike the Puritans of seventeenth-century New England who sought to create the city of God, the founders of Georgia wanted Savannah to be the city of

⁴¹ Numbers 35:1–5.

⁴² In scale, Ezekiel's numbers are not unlike the size of Oglethorpe's Savannah, if both the town and garden lots are included. On the circa 1800 "Map of the City of Savannah and its Garden and Farm Lots" the area encompassing the city itself, its commons, and the garden lots measures approximately 5,000 cubits by 18,000 cubits. This map is reproduced in Reps, *Making of Urban America*, Figure 111.

Stanford Anderson, in "Savannah and the Issue of Precedent," (p. 138, fn. 6) notes that an engraved reconstruction of "The Encampment of the Tribes of Israel," by John Pine (who did the engravings for early Georgia tracts) has some similarities with the plan of Savannah. For more on Pine, see below.

⁴³ Fries, *Urban Idea*, p. 67.

⁴⁴ The particular pull from the Senex plate that we reproduce was done about 1794 and is located in the Museum of Our National Heritage, Lexington, Massachusetts. The reconstruction by William Stukeley is reproduced in Joseph Rykwert, *The First Moderns: The Architects of the Eighteenth Century* (Cambridge, Massachusetts: MIT Press, 1980), p. 158.

Locke, physically embodying a balance between city and country and thus forming a model for an English society that was increasingly divided along lines of agrarian and commercial interests. Georgia would embody virtue, but the political virtue of Republican Rome rather than religious virtue of the ancient Hebrews.⁴⁵

The apparent dichotomy between secular intentions and religious sources can perhaps be reconciled through associations with a group in early eighteenth-century England that aimed to create a secular and rational religion and a virtuous society—the speculative Freemasons. The use of the cubit is also explained by an association with Freemasonry, because in the seventeenth and eighteenth centuries the physical planning of the Old Testament was a consuming interest of the Freemasons.⁴⁶

Freemasonry began as a craft guild in the middle ages, its members being operative stonemasons. Like other guilds, the Masonic lodges in cities regulated entry into the craft and set prices, providing a buffer against economic fluctuations and insuring the quality of work. A lodge's charity also provided

⁴⁵ Fries, *Urban Idea*, pp. 136–162 advances this interpretation. So does Phinizy Spalding in “James Edward Oglethorpe's Quest for an American Zion,” in *Forty Years of Diversity*, pp. 60–79. Spalding (p. 71–72) notes that ministers and organized religion did not play a significant part in the early Georgia colony and especially not in Oglethorpe's view of it.

⁴⁶ Significantly, the *Encyclopedia Britannica*'s source of information on the cubit, Dr. John Arbuthnot (1667–1735), was a Freemason; see W. J. Williams, “Masonic Personalia, 1723–30,” *Ars Quatuor Coronatorum: Being the Transactions of the Lodge Quatuor Coronati*, volume 40 (1927) 31. Joseph Rykwert, *The First Moderns*, pp. 132ff, *passim* has much discussion of Masonic reconstructions of Solomon's Temple. James Stevens Curl, *The Art and Architecture of Freemasonry* (Woodstock, New York: Overlook Press, 1993) also deals with Masonic architecture and reconstructions.

Other possible Masonic features in Georgia's iconography are the rather strange looking trees in the 1734 engraving of Savannah. In the entire site, only two groups of four trees remain, one in the square that held the tabernacle and future church, the other next to Oglethorpe's tent. The former recalls the ritual columns that stood before the inner sanctum of Masonic lodge rooms, or the related candlesticks that stood around the inner rooms during initiations. The trees near Oglethorpe's tent may reflect the same Masonic features or they may hark back again to the Old Testament where trees (specifically terebinth trees) are often associated with sacred events. For example, Abraham built an altar under a terebinth (*Genesis* 12:6–7). The book of *Joshua* (24:26) mentions a terebinth or pole in the sanctuary where Joshua placed the tablets of the law. In *Judges* (6:11), Gideon is called by an angel under a terebinth. In *1 Samuel* (10:3) part of Saul's anointing by the prophet Samuel involves a trip to the terebinth of Tabor. Other prophets in the Old Testament are also associated with terebinths (*1 Kings* 13:14). Curiously, the terebinth was also called the turpentine tree, as that material could be extracted from it. Similarly, the southern yellow pines shown in the 1734 engraving yielded turpentine.

for members, who became disabled or died, and their families. Craft secrets and a certain amount of esoteric knowledge of science and mathematics also circulated through the lodges, making them attractive to freethinkers outside the craft. By the seventeenth century, various radical (and even heretical) groups had infiltrated or merged with the Freemasons, including neo-platonist groups, pantheists, Newtonians looking for a natural religion, and the Rosicrucians.⁴⁷

Also by this time Scottish and English Masonic lodges had begun to accept speculative, or non-operative, Masons in an effort to shore up the guild's sagging finances. In 1717 the Grand Lodge in London was founded, a kind of headquarters lodge to tie together the many local lodges that met in taverns and private dwellings throughout London. The Grand Lodge and its subsidiary lodges are considered the first group of Freemasons that had no ties to an earlier operative lodge. This new order considerably elaborated the ritual and philosophical aspects of Masonry, promoting the Enlightenment ideals of Georgian England: a mixing of classes in the lodges (although not the abolition of classes); liberal economic and political values, including opposition to continental European absolute monarchy; social mobility; a rationalistic approach to both the natural and social worlds (inspired by Newtonian science); philanthropy; and a rational religion cleansed of the superstition and imperial ambition of the Roman Catholic Church. Indeed, eighteenth century Freemasonry is often characterized as promoting a secular utopianism.⁴⁸

Physical planning and architecture were vital to speculative Freemasonry, for both literal and allegorical reasons. Freemasons called God the “Grand Architect of the Universe” (again reflecting Newtonian rationalism). They

⁴⁷ The connections between Freemasonry and other radical groups is most clearly traced in Margaret C. Jacobs, *The Radical Enlightenment: Pantheists, Freemasons and Republicans* (London: George Allen & Unwin, 1981).

⁴⁸ There is a vast literature on the history of English Freemasonry. Useful books include Margaret C. Jacobs, *Living the Enlightenment: Freemasonry and Politics in Eighteenth-Century Europe* (New York: Oxford University Press, 1991); John Hamill, *The Craft: A History of English Freemasonry* (Great Britain: Crucible of the Aquarian Press, 1986); and R. William Weisberger, *Speculative Freemasonry and the Enlightenment* (Boulder, Colorado: East European Monographs, 1993), pp. 23–64.

traced their origins to Hiram of Tyre, builder of Solomon's Temple in Jerusalem, and the Temple and its attendant urban surroundings were favorite projects for conjectural reconstructions based on the precise prescriptions given in the historical books of the Old Testament and Ezekiel. The Temple and other carefully described structures in the Bible were of consummate importance because they represented divine sanctions for architecture and planning.

Clear connections can be established between the Georgia Trustees and the Freemasons. First, the London Freemasons officially supported the Georgia colony, seeing it as a laudable philanthropic venture and a potential home for economically distressed Masonic brethren. The following resolution passed the Grand Lodge of England in December 1733:

Then the Deputy Grand Master opened to the Lodge the Affairs of Planting the new Colony of Georgia in America, and having sent an Account in Print of the Nature of such Plantation to all the Lodges, and informed the Grand Lodge That the Trustees had to Nathaniel Blackerby, Esq. and to himself Commissions under their Common-Seal to collect the Charity of this Society towards enabling the Trustees to send distressed Brethren to Georgia, where they may be comfortably provided for.

Proposed, that it be strenuously recommended by the Masters & Wardens of regular Lodges to make a generous Collection amongst all their Members for that purpose. Which being seconded by Brother Rogers Holland, Esqr. (one of the said Trustees), who opened the Nature of the Settlement, and by Sr. William Keith, Bart., who was many years Governour of Pensilvania, by Dr. Desagulier, Lord Southwell, Brother Blackerby, and many others, very worthy Brethren, it was recommended accordingly.⁴⁹

This resolution indicates an official communication and shared membership between the Georgia Trustees and the Grand Lodge. The express support of Dr. (John Theophilus) Desaguliers is particularly important, as histories of the Grand Lodge agree that he contributed more than any other single person to both the form and philosophy of

eighteenth-century English Freemasonry.

Further, there was an overlap between the Georgia Trustees and the Freemasons. Although complete membership lists of London lodges do not survive, minutes of the Grand Lodge of London do, allowing at least some members to be identified. Records uncovered so far indicate that several of the most important original Georgia Trustees were Freemasons. George Heathcote and George Carpenter (both also in the Royal Society) are known to have been Freemasons in London. Rogers Holland was mentioned as a brother in the Freemasons' minutes dealing with Georgia. Richard Chandler, John Burton, John Laroche, Samuel Smith, and James Vernon, other Georgia trustees, were perhaps Freemasons.⁵⁰

Most importantly, the history of Solomon's Lodge in Savannah indicates clearly that Oglethorpe himself was a Freemason. Most of the early records of the first Georgia Masonic lodge were destroyed in the late eighteenth century, but a good chain of verbal evidence (written down in the mid-nineteenth century) indicates that the lodge was organized by Oglethorpe in February 1734. Surviving fragments of lodge records definitely indicate that new Masons were being initiated in Georgia in early 1734, including Noble Jones and Moses and Daniel Nunis, the latter two probably the first Jewish Masons in the New World. Moreover, Solomon's Lodge still owns an eighteenth-century Bible whose original flyleaf was signed by Oglethorpe. The official charter of the Georgia lodge, granted by London's Grand Lodge in 1735, was apparently carried back to Georgia by Oglethorpe on his second trip.⁵¹

⁵⁰ W.J. Williams, "Masonic Personalia," *Ars Quatuor Coronatorum: Transactions of the Lodge Quatuor Coronatorum*, 40 (1927) 34-35. J.R. Clarke, "The Royal Society and the Early Grand Lodge," *Ars Quatuor Coronatorum: Transactions of the Lodge Quatuor Coronatorum*, 80 (1967) 118. "The Minutes of the Grand Lodge..." The doubt about some names arises either from incomplete names ("Mr. Laroche" may refer to the Georgia Trustee John Laroche or someone else) or to the commonness of names (a "Samuel Smith" is recorded in the Grand Lodge Minutes, but the name is common enough that it might not refer to the Samuel Smith who was a Georgia Trustee). Again, it must be emphasized that there are no complete membership lists for early eighteenth century English Freemasonry, a point made in W.J. Songhurst's introduction to "The Minutes of the Grand Lodge," p.vi. Therefore, other Georgia Trustees might well have been Freemasons.

⁵¹ Georgia's was the third Masonic lodge in the colonies; Boston and Philadelphia lodges had been established in 1733. Sources for the history of Freemasonry in Georgia are Melvin Maynard Johnson, *The Beginnings of Freemasonry in America* (New York: George H. Doran Company, 1924), pp. 138-141; and William Bordley Clarke, *Early and*

⁴⁹ "The Minutes of the Grand Lodge of Freemasons of England, 1723-1739," in *Quatuor Coronatorum Antigrapha Masonic Reprints*, London: Quatuor Coronati Lodge, Volume x, 1913, p. 235.

Finally, John Pine, the illustration engraver for the early Georgia tract *Some Account of the Designs of the Trustees for Establishing the Colony of Georgia in America*, was also a Freemason and the official engraver of the London Freemasons. He etched the minutes of meetings and the lists of lodges (complete with illustrations), afterwards destroying the plates to insure the craft's secrecy.⁵²

That the Freemasons should help sponsor the Georgia colony is not surprising given their philanthropic and utopian aims. The Freemasons supported many projects of social amelioration, particularly those that helped the deserving poor among the working and middle classes, those most affected by the vagaries of economic fluctuations in the emerging free market system. In particular, charity schools and orphanages received substantial assistance from English Freemasons. In Georgia, the Freemasons provided generous support for George Whitfield's Bethesda Orphanage (founded 1740), and there was also Masonic involvement with the first orphanage in America, that at the Salzburger colony at New Ebenezer, Georgia.⁵³

Freemasonry might also help explain the undemocratic nature of early Georgia's political structure, which might be described as a paternalistic limited democracy. The leaders of tythings, wards, and other administrative units came from among the general population but were appointed from above by the Trustees and their representatives. The

irony of the Trustees' paternalism towards the early settlers has often been noted: the Trustees wished for an egalitarian community that would avoid the pitfalls of current English society with its inequalities of wealth and power; but they were unwilling to let the colonists govern themselves. Oglethorpe himself invoked Saxon England in explaining his social ideal.⁵⁴ The irony was certainly not lost on the so-called "clamorous malcontents" who railed at Oglethorpe:

Thus you have protected us from ourselves, by keeping all earthly Comforts from us. You have afforded us the Opportunity of arriving at the Integrity of the Primitive Times, by entailing a more than Primitive Poverty on us... and were we to regard the Modes of Government, we must have been strangely unlucky to have miss'd of the best, where there was the Appearance of so great a Variety; for under the Influence of our Perpetual Dictator we have seen something like Aristocracy, Oligarchy, as well as the Triumvirate, Decemvirate, and Consular Authority of famous Republicks, which have expired many Ages before us.⁵⁵

Freemasonry was also egalitarian but hierarchical and paternalistic. The lodges recognized an increasingly complex hierarchy of degrees. All knowledge came from above, and obedience was expected from those below. Anyone could advance, but only through the hard work of learning the "craft," that is, the secret knowledge and symbolism of Freemasonry.

Freemasonry binds together diverse artifacts and aspects of Georgia's origins. The measurements and perhaps even the form of Savannah's plan have distinct correspondences in Masonic reconstructions of the architecture and town planning of the Old Testament. The early promotional

Historic Freemasonry of Georgia (Savannah: Braid & Hutton, Inc. Printers for Solomon's Lodge No. 1, F. & A.M., 1924), pp. 13–23 and 47.

Another Masonic connection with Oglethorpe is his service as aide-de-camp and secretary to Prince Eugene of Savoy. Many liberals and freethinkers in the early eighteenth century saw the prince as a potential enlightened monarch who would break the strangle hold on Europe of French absolute monarchy and the Roman Catholic Church. Moreover, Eugene of Savoy and many of his close associates were Freemasons. On all this see Jacob, *The Radical Enlightenment*, pp. 55 and 111. Oglethorpe may have first been exposed to Freemasonry when in Eugene's service.

⁵² Williams, "Masonic Personalities," p. 137. The artist William Hogarth (himself a very committed Freemason) painted Pine's portrait.

⁵³ Clarke, *Early and Historic Freemasonry*, pp. 41 and 49. Whitfield's diary reported that he preached to the Freemasons in 1738 and was well received. Bricks from the church at New Ebenezer were engraved with Masonic symbols. The plan of New Ebenezer (reproduced in Rees, *Making of Urban America*, Figure 114) is almost identical to the four ward unit of Savannah, even to the dimensions, which seem to be identical. The overall square shown in the plan (which includes a 37.5 feet wide street around the perimeter) measured almost exactly 1500 feet (or 1000 cubits) each way.

⁵⁴ *Some Account...*, pp. 30–31. Oglethorpe's invocation of the Saxons may itself reflect some esoteric ideas floating around in the eighteenth century that suggested that the early Britons were cognizant of ancient knowledge, including scriptural architecture. John Wood the Elder published some of these ideas in a pamphlet on Stonehenge. Batty Langley, a staunch Freemason, also attempted to link the medieval period with English national identity in the eighteenth century, in the process helping to create the Gothic Revival, an architectural movement that Freemasons later embraced wholeheartedly. On eighteenth century English ideas about the ancient Britons see Joseph Rykwert, *The First Moderns*, p. 12.

⁵⁵ Patrick Tailfer, et al, "A True and Historical Narrative of the Colony of Georgia in America," Charles-Town, South Carolina, 1741, reprinted in *The Clamorous Malcontents*, p. 25.

tracts and their illustrations, along with the events of the founding itself, suggest that the settlement of Georgia consciously emulated the ancient Israelites' settlement (and later resettlement) of the Promised Land. The membership of Oglethorpe and other Trustees in the craft and its explicit support for the colony link Freemasonry with the philanthropic motivation behind the Georgia experiment. Masonic opposition to the Roman Catholic church and its colonial minions, the Jesuits, found fruit in the other impetus behind Georgia, that of defending the English colonies against the Spanish. Oglethorpe and the early settlers may well have felt like the ancient Hebrews journeying to a new country, a promised land but one threatened by an enemy of true and natural religion. The plan of Savannah remains as a subtle expression of Masonic ideology in its democratic equality of lot size and space, and in its casualness with regard to the built symbols of church and state. Finally, the plan recalls the Freemasons' search for a true and natural architecture and a fitting setting for the new Enlightenment social order.

Evolution and Adaptation: The Savannah Plan and its Impact on Architectural Development

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The Savannah Plan is justly celebrated as one of the great town planning paradigms. Combining the simplicity of grid planning with a complex system of hierarchically differentiated streets and squares, the plan represents a sophisticated spatial system that has attracted attention for decades. Many scholars have pondered the sources of inspiration that instructed James Oglethorpe and the other trustees responsible for the nascent Georgia colony in the early 1730s, with much attention focused on the high concentration of squares. "Without its squares," Turpin Bannister asserted in 1961, "Savannah would still retain its rich history, but physically it would be only another monotonous and undistinguished checkerboard." Bannister's critique reflects a general shortsightedness in regards to the plan that overlooks its most remarkable design properties: namely, its ability to strike a harmonious balance between the opposing forces of equality and hierarchy; and its highly unusual flexibility that allowed the plan to remain viable through several generations of expansions into the city common that either contradicted or adapted Oglethorpe's original vision. More than just a two-dimensional platting of land, the Savannah plan has functioned like a code of architectural conduct analogous to the kinds of social codes that govern human behavior in the public realm, inspiring a remarkable range of diverse yet cohesive architectural responses. Within the parameters defined by the city's plan, generations of builders and architects have enjoyed freedom and explored variety.

The plan of Savannah was conceived by a philanthropic corporation of English gentlemen, led by General James Oglethorpe, who were granted trusteeship of the colony of Georgia. They sought to establish a charitable colony for England's urban poor and continental refugees of religious persecution. Founded by Oglethorpe in 1733, Savannah was to be the capital of a colony of equals. Rooted in Christian charity and the growing spirit of rationalism of his day, his urban plan provided a map for this egalitarian idealism. Oglethorpe devised a plan linking the region to the city in which each freeholder received a roughly 45-acre farm lot, a 5-acre garden lot and a 60-by-90-foot town lot. His city plan comprised a cellular network of wards, each centered on a public square. Flanking the east and west sides of the square are pairs of "trust lots," reserved for public buildings as determined by the trustees. To the north and south of the square and trust lots lay four residential tything blocks each comprising ten lots set in two rows of five divided by a lane.

The formulaic nature of the ward system distinguishes the Savannah plan from other major city plans. The placement of public buildings on trust lots in each ward effectively distributed institutions of government, commerce and religion throughout the town. By contrast, the two other most celebrated American city plans, William Penn's plan for Philadelphia of 1682 and that designed by Pierre Charles L'Enfant for Washington, DC, in 1791, present a fixed hierarchy with clearly articulated focal points, a planning approach rooted in seventeenth century concepts of strong, centralized authority.

The evolution of the city plan likewise distinguished Savannah from other planned cities. In founding Savannah, Oglethorpe laid out a relatively modest town of four wards, which he expanded to six within a year. He initially plotted out only what was necessary, but allowed for growth designating a common surrounding the town. Such pragmatism contrasted the more ambitious but less flexible approach for Philadelphia and Washington, where the grandly scaled plans required over one hundred and fifty years to fill. As a result, both Philadelphia and Washington witnessed unplanned insertions of small-scale streets and lanes and random subdivisions of land. By contrast, Oglethorpe's plan worked on multiple scales and thereby avoided such unplanned modifications.

In evaluating the Savannah plan and its role as a code of architectural conduct, the question arises as to how much was planned by Oglethorpe and how much was a later response to the logic of the design? We may begin by looking at what Oglethorpe intended, as recorded in the famous Peter Gordon view of 1734, and in a map of about 1740 showing the town expanded to six wards. Both documents offer evidence that from the outset his plan incorporated a graduated hierarchy of streets and of building lots into the city's built environment. He established two classes of streets, "civic" and "utilitarian." Civic streets are those that come into contact with the squares at the centre of each ward—the 37.5 foot wide east-west streets skirting the edges of the squares, the 75 foot wide streets running both north-south and east-west on axis with the middle of the square, and the central east-west street dividing the two rows of wards (now Broughton Street). The utilitarian streets—the 45 foot north-south streets dividing the wards and the 22.5 foot lanes dividing the tything lots—alternatively, are narrower, make no contact with the squares and, at first, had no buildings fronting them. These distinctions between civic and utilitarian streets persist to the present day.

In terms of building lots, the Oglethorpe plan formula established a clear hierarchical distinction between the public buildings on the trust lots and houses on the tything lots. As prominent freestanding building sites facing directly onto

a square, trust lots enjoyed pride of place within the plan. The Gordon view and the 1740 map provide stark evidence, however, that Oglethorpe intended the houses to be equal, regardless of their position within the tything, no doubt as an expression of his egalitarian idealism. It remains unclear how much if any further expansion was part of his long-term plans. The irregular perimeter of the city common and its unequal distance from the three sides of the town indicate a surprising lack of care in its layout that would suggest neat and predictable growth was not a high priority.

Following Oglethorpe's return to England in the 1740s and the Trustees' handing over of the Georgia colony to the crown a decade later, certain restrictions that had been placed on the colony were relaxed, such as the prohibition on slavery. In Savannah, the relinquishing of the Trustees' control brought an end to the exclusive use of trust lots for public buildings like Christ Church, and opened the door to private ownership. Leading citizens promptly took advantage of trust lots as the ideal building sites from which to declare their social prominence, as demonstrated by erection in 1789 of the James Habersham Jr. house, on the northwest trust lot overlooking Reynolds Square. Many other private mansions would follow suit over the next century, such as the Richardson Owens-Thomas House designed by William Jay in 1816. Although such private use contradicted Oglethorpe's intentions in principle, in practice the very public nature of trust lots imposed a sense of civic decorum on the buildings that occupied them, whether public or private. Such adaptability would become a significant characteristic of the Oglethorpe plan formula as it was replicated in the ensuing expansion of the city in the nineteenth century.

After languishing throughout most of the eighteenth century, Savannah's economy experienced a dramatic change of fortune during the 1790s, fueling rapid urban growth. No factor had greater impact than Eli Whitney's invention of the cotton gin in 1793. To accommodate the growing population, eighteen new wards were laid out between 1790 and 1850, along with several private developments, carved from the garden lots adjacent to the common,

on the eastern and western fringes. In facing the need to expand the town plan, a less civic-minded city government might have done the expedient thing and employed a conventional grid. Luckily for Savannah, its city leaders and civil engineers recognized the value of the urban planning formula they had inherited from Oglethorpe.

The expansion of the Savannah's plan into the common, through a series of at least six separate phases, illustrated one of the most significant but unheralded characteristics of Oglethorpe's ward system—its unusually flexible nature. Unlike a typical grid, which employs fixed dimensions, the Savannah plan functioned as a formula in which specific dimensions and the relative proportions of each ward could be elongated or compressed without removing any components or detracting from its inherently human scale.

The first set of expansions, undertaken between 1790 and 1799, handsomely demonstrated how Oglethorpe's ward formula could be adjusted to fit within the city common's irregular parcels of land. To extend the city's two rows of wards to the east and west into the common, city surveyors compressed the new wards—four to the east and two to the west—to fit within the unequal amounts of available land in the east and west commons. They did this by squeezing the east-west dimensions of the ward, diminishing the size of the square and reducing the tything blocks from five sixty-foot lots abreast to four. Yet, the integrity of the ward units was left intact. Four decades later, the creation of the fourth and fifth rows of wards forced the city's planners to truncate one side of the westernmost wards (Pulaski and Chatham wards) due to the misalignment of Oglethorpe's original town and the city common. The asymmetry of these two wards, while noticeable on a map, is all but unnoticeable empirically.

Throughout the expansion of Savannah from six wards to twenty-four, the hierarchical distinction between the civic and the utilitarian streets was not only maintained, but grew more emphatic. The irregular dimension of the city common evidently inspired the insertion into the Savannah plan of a new class of street with heightened civic significance—boulevards lined by a central strip of green planted with two rows of trees. The impetus to lay out

Oglethorpe Avenue, (originally called South Broad Street) almost double the width of the city's widest streets—140 feet compared with 75 feet, coincided with the establishment of the third row of wards in 1801. Put simply, there was more land available in the central western portion of the common than could be filled by just adding another row equal to the first two. To maximize the use of the common, the city's planners lengthened the north-south dimension of the tything lots by ten feet (from 90–100 feet), thereby adding a total of forty feet to the size of the ward. A broad avenue filled the rest of the space. By lining the center of Oglethorpe Avenue (and later Liberty Street) with trees, these avenues set a new standard of civic grandeur as linear “squares,” further decentralizing each ward by allowing the outer building lots fronting a broad avenue to rival the urban appeal and importance of lots facing the squares.

The architectural consequences were immediately recognized. In 1818, the congregation of Independent Presbyterian Church erected a new and much larger church on the southwest corner of Bull Street and Oglethorpe Avenue on a site comprising three contiguous tything lots, far larger than any single trust lot would offer. Later in the century, the Catholic Cathedral of St. John the Baptist would follow suit in a set of tything lots overlooking Lafayette Square. Diagonally across from Independent Presbyterian, Judge Moore Wayne built his mansion (later known as the Juliet Gordon Low birthplace), perhaps designed by William Jay, in 1819, facing the new broad avenue—the first mansion not to face a square.

The utilitarian character of the lanes and the north-south streets between the wards became even more pronounced as increased population density imposed a more intensive use of these streets. In the Antebellum period, carriage houses and slave quarters fronted the lanes throughout the city, which became the centre of life for free and enslaved blacks. Later, utility companies in Savannah installed telephone and electric service via the lanes; and in the twentieth century, when garbage collection began, it was only natural to put the garbage cans in the lane. The unwritten civic code of the Savannah plan made it abundantly clear where

such utilities should be installed. With the increased flow of traffic, the north-south streets have become the fast-flowing arteries in downtown Savannah. Accordingly, downtown gas stations appeared only along utilitarian streets, such as on Drayton and Whitaker Streets.

Each square is similar in form and yet each has developed a unique architectural character, partly in response to their varying sizes. The largest, Johnson Square, with its classical public and commercial buildings, communicates an image of formality and monumentality. Monterey Square, bordered by private institutions and grand residences, displays an eclectic range of styles and an exuberance of iron and plaster ornament. Whitefield Square, surrounded by wood-frame houses, elaborate verandas and neighborhood bandstand, is characterized by a more intimate, residential character typical of Savannah's small peripheral wards.

Uniformity is often interrupted by the grand gestures made by houses on the most prominent lots, those facing directly on the square. The public life encouraged by the Savannah plan found its corollary in the development of private courtyards, discreetly tucked out of sight, behind each tything house. Farthest removed from the public realm were the servants and slaves who lived in the one or two-story carriage houses fronting the utilitarian lanes at the center of each tything lot. This accommodation of diverse social and architectural needs, while maintaining a coherent urban order, remains one of the plan's great legacies.

The tything lots offer the most telling modifications to the logic of the plan as set out by Oglethorpe. At the town's inception, all houses were to be equal in size. Over time, this expectation disappeared in the face of market realities, allowing those tything lots closer to the middle of a ward and facing a square to take on greater urban importance, while those at the opposite end of a row and closer to the utilitarian street were somewhat less desirable. The houses on the first block of West Charlton Street west of Bull Street graphically illustrate how as one moves farther from the square and closer to the utilitarian street at the edge of the ward, the houses become shorter and plainer. No street has had a greater appeal than Bull Street, the city's principal

ceremonial avenue. On tything blocks that abut Bull Street, the highest density or tallest structure can be found.

The Savannah plan was not without its shortcomings, the most conspicuous being the small lot size for public buildings on trust lots. One strategy for creating larger building lots, but somewhat destructive of the original plan, was the coupling of two trusts and the street in between into one. This process of consolidation first took place on Orleans Square, with the erection of the Municipal Auditorium in 1919, followed in the 1930s at Wright Square when the original 1890s Post Office and Courthouse tripled in size, consuming the trust lot to the north, as well as President Street in between. The sad precedent such consolidations set, in combination with mid-century urban renewal projects, led to the out-scaled Savannah Civic Center and the Chatham County Courthouse and Jail complex. Obliterating multiple blocks, numerous street sections and parts of squares, these complexes attest to a period in American urban planning during the 1960s and 70s when respect for planning traditions were at their nadir. Since the 1990s, the city and its Metropolitan Planning Commission have sought to protect and, where possible, restore the integrity of the city's plan.

The genius of the Oglethorpe plan formula, is derived from the adoption of planning strategies that were unusual for their day and have remained so ever since: namely, the deft balancing of urban hierarchy and equality; and its inherently flexible nature that allowed it to adapt to preexisting and changing physical and social exigencies. The contrast between the twenty-four wards of the Savannah plan each centered on a square, laid out by the civic government, and the uninspired and conventional grid of rectangular blocks, planned by private developers, offers a sobering insight into the potential of civic idealism versus the harsh realities of free enterprise.

Savannah's Lost Squares: The Fight over Savannah's Plan and the Ascendancy of Automobility

NATHAN R. WALKER, Savannah College of Art and Design

Shall Squares Be Opened?

No. 1. I favor opening some of the squares.
 No. 2. I oppose opening any of the squares.
 (Cross out either sentence No. 1 or sentence No. 2)

If you FAVOR opening SOME of the Squares, which ones
 would you desire to have opened?

Answer

.....

.....

Your Name

Address

(No coupon will be counted unless it is signed with your correct name and address. Fill out, clip and return either in person or by mail, to Squares Coupon Editor, Morning News.)

The urban plan of Savannah, Georgia, lauded in the words of architect and educator Roger K. Lewis “as one of America’s greatest town planning paradigms, a model of rational, geometric composition aesthetically vitalized by an extraordinary array of public squares,” had by the 1920s become an object of great contention among the city’s citizens. Almost from the dawn of the automobile age, public discourse about the future of Savannah’s urban form was defined by a profound disagreement regarding the word “progress”: should Savannah’s public squares be demolished in order to make the city’s network of streets more convenient for motorists, or should they be preserved and improved as the dwelling place of the common citizen?

The two opposing sides in the conflict over whether the town’s squares should be preserved as places for people or removed from the path of automobiles, offered diametrically opposed conceptualizations of what it meant to have a “public realm” at all. Advocates for an ultra-motorized Savannah—largely made up of the local Rotary Club and a select group of business leaders—argued that the town’s squares were useless vestigial patches of a slower, pedestrian world that sensible citizens were struggling to leave in their rear-view mirrors. For Savannah’s “conservatives”—who together formed a truly diverse group, made up of women’s associations, lawyers, educators, and other assorted concerned citizens—the squares provided the town with a public realm in its traditional sense, as a venue for citizenship not for a single group of machine operators to pass through, but rather for everyone to be in. The squares were actively used as children’s playgrounds, as spots for the weary worker to rest while away from home, as vessels for civic memory and meaning. To Savannah’s urban conservationists, the town’s network of public squares was the living room of the city, not its carriageway—the town’s heart, not its circulation system.

The debate raged throughout the 1920s—perhaps most virulently in the “Battle of the Squares” of 1929, when the question of square demolition became such an issue of contention among the city’s citizens that the Savannah Morning News began running “Letters to the Editor” on

the issue. On March 18th, 1929, the paper ran the following statement from Savannah’s Park and Tree Commission Chairman, P. D. Daffin:

This question [of square demolition] comes up periodically. It is usually inspired through some selfish interest or is brought to the attention of the public by someone who wants to save time. That means that probably a quarter of a minute per square would be saved to automobilists who now have to go around the squares instead of through them... While this is an automobile age, the pedestrians still have some rights which we should respect.

I do not believe 20 per cent of the people of Savannah want the squares pierced by the streets. This has been about the ratio in the past, and I do not think sentiment has changed in any respect. I am quite sure that the people of Savannah do not want any such changes made.

The next day, the paper ran a statement by Mayor Gordon Saussy, who had allied with the motorists. He announced that a “general tearing down and a rebuilding of the [older] northern section of Savannah” was required if the downtown was to compete with “more modern” suburban portions of the city. “Sentimentality,” he argued, “cannot be permitted longer to stand in the way of the city’s progress.”

A letter written by the attorney David C. Barrow was printed by the Savannah Evening Press on March 23, 1929. It offered an alternative perspective on what the business community and the mayor touted as “progress”:

How many civic crimes have been cloaked with the short-sighted policy of “progress”? The exponents of “progress” seem to have a mental twist which causes them to believe that any change from the old to the new is progress... The fatal defect... is their failure to realize or inability to learn that the immediate conditions they seek to remedy change themselves, and in time, when it is too late, we realize the destruction of the old order was an unnecessary, wasteful thing... We have suffered too much in Savannah on account of the false ideas of “progress”....

The same day this letter was published, the Savannah Morning News announced it would hold a public referen-

dum on the issue. The paper began printing ballots, which readers were encouraged to fill out and submit to the paper. The article announcing the referendum highlighted the gravity of the issue: "The agitation which is engulfing the city over this matter of proposed change in the thoroughfares of Savannah has grown daily." One week later, the final vote count was 1,412 to 417—with more than 77 per cent of voters choosing to keep all of the squares closed to automobile traffic. The paper noted that many of the voters who cast in opposition to the motorists had given in to "the temptation to express an unqualified disapproval in red ink."

Throughout the rise of the automobile in Savannah, efforts on the part of Savannah's motorists to demolish the public squares were met with undeniable and relentless defeat. In 1935, however, a different force for change made its presence felt in the town's public realm: the Depression-Era federal government. Where the local Rotary Club failed, Washington D.C.'s traffic engineers would succeed, as they virtually strong-armed Savannah into opening up the Montgomery Street squares for destruction in order to make way for an enlarged and improved U.S. Coastal Highway. When the city balked at the demolishing of these three squares—Franklin, Liberty, and Elbert Squares, specifically—the federal agents threatened to remove the Coastal Highway from Savannah entirely, thereby depriving the town not only of much needed Depression aid monies, but also of a connection on the lucrative tourist route between New York and Florida. The Montgomery Street squares were sacrificed.

Savannah's local government squirmed under this development, but neither they nor the general public raised a terrible fuss—despite the fact that the town had been thrown into an uproar as recently as 1929 when these same squares came under attack by local forces for automobility. In the end, it must be understood that by 1935 the city was crippled by Depression economics, leaving it totally vulnerable to the agendas of a federal government holding the purse-strings of relief.

Local racism may also have played a substantial, if somewhat hidden, role in the process—one that is difficult

to pinpoint but impossible to ignore. Certain Savannahians who enjoyed political power during this period were perhaps slower to act in defense of these three squares because this portion of the public realm was often used and enjoyed by black people. In the 1930s, Montgomery Street marked a border between the predominately black and white portions of the city—and there is no question that the Park and Tree Commissioner of 1935, William H. Robertson, held black people's use of Savannah's public squares in utter and total contempt. His voice was notably absent among those calling for Montgomery Street's preservation.

Regardless of why local forces for automotive hegemony and federal forces for Modernist traffic engineering were able to overwhelm Savannah's democratic consensus on the value of their public spaces at a singular moment in 1935, the Montgomery Street Squares were demolished, with the bitter but nonetheless real acquiescence of the town's political leadership. It was a mistake that Savannahians have long since regretted. In the 1980s, Franklin Square was restored—at great expense and after decades of political effort. Liberty and Elbert Squares, however, remain broken and lost, their neighborhoods demolished and their car-split carcasses consumed by unadorned parking garages and Modernist mega-structures. On Montgomery Street, Savannah's world-famous public realm was literally ripped apart and run under rubber tires.

Streets, Squares, and Monuments

Wright Square

Since being laid out as part of the city's original plan, Wright Square has been a stage for which the surrounding buildings provide the backdrop. The architecture framing the square has undergone dramatic changes that reflect the city's ambition to monumentalize its civic institutions while creating a modern image.

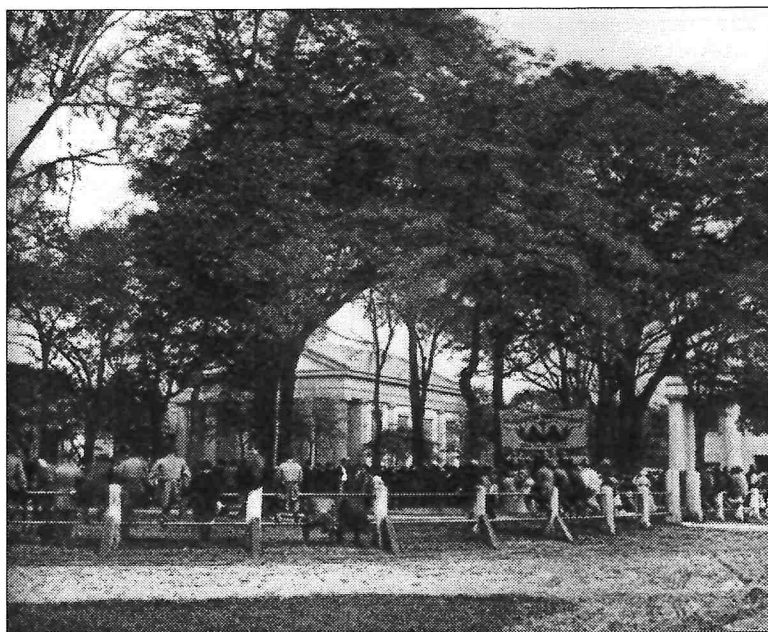
Upon General James Oglethorpe's arrival, flat land on the bluff overlooking the river was cleared for the planned grouping of units and lots around a square. Each of these areas became known as a ward. Oglethorpe's original plan was only for six squares, which sustained the city until 1790 when Savannah's population reached 2,000. Three more squares were added along Bay Street and just a few years later in 1799, another three were created to complete the northern twelve squares. This remodeling of the squares from un-planted plazas into landscaped neighborhood parks, forever transformed the squares, giving them special emphasis and creating utopia-like gardens within the city limits.

The second to be laid out by Oglethorpe in 1733, Wright Square has been transformed through the decades by the aspirations of civic leaders. Most of the buildings surrounding the square are not original and none of those on the four trust lots date from the initial plan. Even the name of the square has been changed since Oglethorpe's time, then called Percival Ward after the Lord John Percival, Earl of Egmont and president of the Trust colony of Georgia. Later, the square was renamed for the third royal governor, Sir

James Wright who served until the end of the American Revolution. After the War, the names of the streets intersecting and bordering the square were changed from Prince and King Streets to State and President, respectively.

One of the most controversial changes in Wright Square was the removal of the stone pyramid believed to commemorate chief Tomochichi's grave for installation of a monument honoring William Washington Gordon in 1889. Tomochichi was chief of the Yamacraw Indians, which occupied the bluff before the arrival of Oglethorpe and his men. He graciously allowed the group to settle on the bluff and moved his tribe four miles north, to present day Garden City. In 1734, Oglethorpe took Tomochichi's family and another chief to England to meet the King. Tomochichi presented the King with feathers from a bald eagle as a sign of power and Tomochichi was in turn especially honored by Lord Percival of Egmont, who presented him with a silver snuff box. After returning to Savannah, Tomochichi died in 1739 wishing to be buried among the colonists. Tomochichi's gravesite was forgotten and it dismissed in the "wake of progress" for a monument to William Washington Gordon in 1882, founder and first president of the Central of Georgia Railroad, which brought Savannah into the industrial age and was a major factor in the city's growth. Erecting a monument in his name signified the importance of the machine and symbolized Savannah's embrace of modernity.

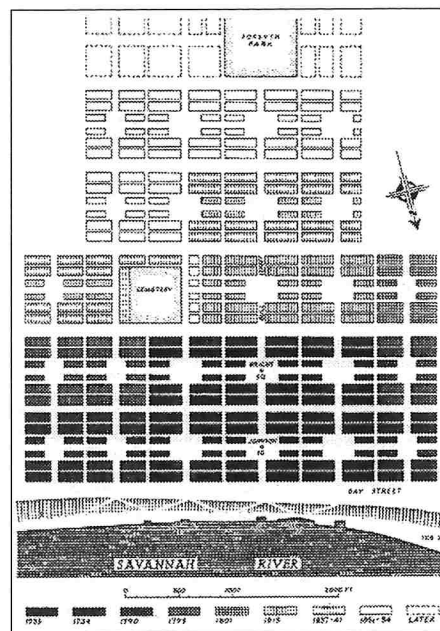
Like its monuments, square's trust lots have both undergone change and become monuments to the past. The northwest trust lot was once home to the Chatham Artillery



Wright Square

Armory, established in 1776 and designed in 1849 by John S. Norris. It was originally only two stories tall, but later a third story and mansard roof with turrets were added for the company's 100th anniversary. This impressive building one of the city's great fires only to be razed along with the rest of the trust lot for extension of the U.S. Post Office and Federal Courthouse. Completed in 1898 by architect William Aiken, this design is a blend of styles incorporating Moorish motifs and Romanesque arches. A central tower denotes the original front façade, which was oriented to President Street. Built of marble, the massive size, rich materials, and prominent position on a trust lot spoke to the government's power. The structure originally occupied only the southwest trust lot but an addition, which matched the existing building in design and materials, unified the two lots in 1931, permanently closing off traffic through President Street as it spanned the entire west side of the square with a frontage of seventy-five feet.

The Old Chatham County Courthouse, completed in 1890, is set across from the Post Office, on the southeast



trust lot. Like the Post Office, it was not the first structure on the lot and has undergone many changes. Savannah's first courthouse, a red two-story brick structure with one larger room upstairs for the courtroom and a smaller one for the judge's chambers, was built on this site between 1764-1774. Downstairs there were three rooms, one for the clerk's office and two for jury rooms. The next courthouse occupied the same site, but filled the lot. The new building was done in the Greek Revival style, a graphic symbol of democracy, and was a stucco-clad brick structure with a pedimented portico supported by fluted Doric columns. Wright Square thus became known as "Courthouse Square," and became place of civic gatherings. In 1885, the legislature authorized Chatham County to borrow \$50,000 to renovate the courthouse, but in 1888 they decided to build a new structure and the courthouse was again razed in the "name of progress" and the third courthouse was constructed on this site. Boston architect, William G. Preston, designed the new building and the court house was dedicated on December 1, 1890.

The development of the northeast trust lot further

exemplifies the transformation of the square as the city neared the turn of the twentieth century. The congregation of the Lutheran Church of the Ascension, in the northeast trust lot, was begun by the Salzburger in 1741. Architect J. F. Posey designed the Greek Revival style sanctuary, completed in 1844. In 1875 the building was remodeled by George B. Clarke, after a pattern example in Samuel Sloan's *The Model Architect*, with a tripartite, Gothic and Norman style design including a two hundred and twenty-five foot high steeple.

Each new structure surrounding the square was more monumental, revealing the desire of government officials to create a progressive image of the city by constructing ever more grand buildings in the day's latest fashions.

—JHS and MCG

The Memorial to Tomochichi

The second Bull Street square, formerly Percival, and renamed Wright for the popular Royal Governor, was the scene of Tomochi-chi's burial in 1739, with Oglethorpe and the outstanding men of the Colony as pallbearers. 'The General ordered a Pyramid of Stone which is dug in the neighborhood, to be erected of the Grave, which being in the center of the Town, will be an Ornament to it.' Because of the lack of any kind of stone in Chatham County, the Indian way of marking the old chief's grave may have been the first place where ballast cobble stones were put to ornamental use in Savannah. These stones, surmounted by an urn were still in the center of the square in the seventies or early eighties, as can be seen in a stereopticon view, and the Gordon Monument replaced them in 1883.

This is from an essay written by historian Laura Bell Palmer, "A New Theory on the Plan of Savannah," published by the Georgia Historical Society in 1964. The urn that Bell speaks of was put on the cairn of stone in 1872. Major John O. Ferrill, chairman of the committee on Parks, collected one hundred and fifty dollars in private donations from residents in the immediate neighborhood of the square, to purchase and put in place the "Warwick Vase," as it was called.

The first reference made to the "mound" was dated to

November, 5 1881, in the following editorial in the Savannah Morning News:

We have been requested to call special attention of the city authorities to the manner in which the mound in the court house square is being abused, and even disfigured by boys and children who congregate daily in the enclosure. Savannah's public squares constitute one of her chiefest attractions, and it should be the special object of the authorities to see to it that the mounds of other ornaments placed therein for the purpose of beautifying them are not disturbed and disfigured.

From this it is apparent that the mound in Wright Square was being vandalized, though there is no mention of this mound marking the site of Tomochichi's grave.

About a year later, "Civis" wrote a letter to the editor, with regard to the Sesqui-Centennial celebration being planned for the following February in 1883. He (or she) suggested erecting a monument to Oglethorpe in the center of Wright Square, notwithstanding the fact that the city had already granted that site for the Gordon Monument, at the request of the Central Railroad directors' monument committee. Civis suggested a monument should also be erected to "Tomochichi, Mico of Yamacraws":

The Faithful Friend of Oglethorpe... There, too, within a few yards of that spot lie the remains of the aged Mico of the Yamacraws, and the faithful friend of Oglethorpe, buried there at his own request, that he might lie in death with the friends of his last years, the whites. Over his body, after one hundred and forty-four years of silence and neglect, there should rise a modest shaft with the simple inscription... Thus within the half acre of that square familiar to both would stand the memorials, visible to the eyes of every passerby, of the noble hero who founded our city and the no less noble Indian who, with singular simplicity and faith, welcomed him here and protected the infant life of his colony—two characters of which any colony might be proud, and of which Savannah and Georgia ought never to lose the remembrance.

Civis was ignored. No monument to either Oglethorpe or Tomochichi was put up in 1883, or for years to come. The monument to former Savannah mayor and Central



Tomochichi Memorial

Railroad president William Washington Gordon, however, was already being constructed. On December 6, 1882, the newspaper reported the following:

The familiar mound in Court House square is being rapidly moved. A force of workmen, under the direction of the Chairman of the Streets and Lanes commenced its demolition. The mound is being removed preparatory to the erection of the monument to the late W. W. Gordon, first President of the Central Railroad. The mound was constructed by the city in 1871, through the instrumentality of Hon. John O. Ferrill, then a member of the Board of Aldermen and Chairman of the Committee on Parks and Squares...

There was no mention of the Warwick Vase in this newspaper article, nor did the earlier Council minutes say anything about Alderman Ferrill having a new mound constructed in Wright Square in 1871. As of late 1882, the Wright Square mound is still not identified as marking Tomochichi's

gravesite, however, by the time the Central Railroad gave the Gordon monument to the city in 1884, everyone knew that it had been erected over Tomochichi's grave.

In 1889, there was an interest in celebrating the sesquicentennial of Tomochichi's death. The Savannah Morning News called attention to the coming 150th anniversary of that event, and published an extract of a letter from Georgia historian Charles C. Jones, who stated that it was Oglethorpe's intention to build a monument of Georgia stone above the Indian chief's grave. No such celebration occurred, it appears. The citizens of Savannah had just about exhausted their resources on the Jasper Festival the year before, in 1888.

It was about a decade later that the Georgia Historical Society of Colonial Dames decided to erect a monument in Court House Square, as it was called, "to the memory of the noble old Indian Chief," said the letter from Mrs. Thomas S. Morgan, chairman of the Tomochichi Committee to the Park and Tree Commission, asking for permission for the site. Permission was granted; George A. Mercer of the Park and Tree Commission was appointed by the chairman to confer with the Colonial Dames committee. The Park and Tree Commission gave permission to place the Tomochichi memorial in any part of the Court House Square they desired.

The large granite fragment used as a monument to Tomochichi was placed in the southeastern quadrant of Wright Square, termed the "traditional" location of the burial spot of Tomochichi, by a newspaper article of April 23, 1899. Said the Savannah Morning News, "A heap of stones, which was removed from the square a number of years ago, was supposed by some not acquainted with the facts, to be remnants of this pyramid."

The newspaper suggests, "persons who gave the subject serious consideration" always thought the grave was located in the center of the square. At the time of the chief's burial, Percival Square was the center of town, and Tomochichi's burial place—among other landmarks—was indicated on deBrahm's map of Savannah made in 1757. The deBrahm map showed a sundial in the center of the principal square, Johnson Square, and "Tomochichi's tomb" in the center of

Percival Square, on which stood the town hall (where the Old Chatham County Courthouse stands now).

As for the tradition of the mound of stones and its location, the Savannah Morning News said that "some years before the Civil War, Hon. John O. Ferrill...was...a member of Council and chairman of the streets and lanes committee." In an effort to beautify the squares, he undertook to have erected in the center of earth square a stone mound, "crowned with grass, ivy and flowering plants." One was removed from the center of the Court House Square to make way for the Gordon monument, and the stones were simply piled in the southeastern portion of the square—eventually a tradition grew up that this was the location of the Tomochichi grave.

The Park and Tree commission prepared the site for the granite "boulder," a raised grass mound surrounded by a stone coping. Two engraved bronze disks about eighteen inches in diameter were mounted on the stone, with the following inscriptions enclosed by birders of arrowheads: "In Memory of TOM-O-CHI-CHI" The Mico of the Yamacraws, The Companion of Oglethorpe and the Friend and Ally of the Colony of Georgia." and "This stone has been here placed by the Georgia Society of Colonial Dames of America. 1739–1889." It was proposed to plant ivy at the base and train it to creep over the stone.

Another newspaper articles discussed the use of the "boulder" to describe the fragment of granite which was being used as the memorial stone. According to the article, putting up this monument was one of the first acts of the Georgia Society of Colonial Dames, and a boulder was chosen as being symbolic of Tomochichi's "strong and rugged character." Once it was learned that this was the desire of the Society, and that funds were short, the Venable Brothers of Atlanta offered to donate a granite block or boulder from their quarries near Atlanta. This offer was accepted, and the Central and Georgia Railroads agreed to deliver the granite free of charge. The nucleus of the small fund raised for the monument came from donations contributed by schoolboys of Savannah.

In 1937, Dolores Boisfeuillet Floyd wrote an article

for the Savannah Morning News on Tomochichi, about his burial and grace marker, based on historical research. Among other sources, Floyd interviewed William Harden (1844–1936), who was the librarian of the Georgia Historical Society for seventy years. Harden remembered a high rocky-earth mound in the center of Wright Square when he was a boy. He also claimed to be an eye-witness when the mound was leveled in 1882 to make a foundation for the Gordon Monument. Harden said that he protested when the mound was being destroyed, but no one paid any attention to him "because he had only tradition on which to base his claim." This information cannot be confirmed by contemporary newspaper articles, maps and documents available from the Georgia Historical Society. When Mrs. Floyd showed a copy of an old stereopticon view of a mound to Mr. Harden, he confirmed that it was the Tomochichi mound as it existed in 1882. Floyd described the photograph:

[It was] a high mound topped with an ornamental cast iron urn containing century plants which are today seen in the strand in the vicinity of the Cotton Exchange on the Bay in Savannah. The urn on top of the mound over Tomochichi's grave was a late addition because it does not appear in the painting by Hill in 1855...Under a magnifying glass is discernable a flat-sided form tapering towards a flattened top...The whole elevation had a rough surface with a growth upon it, probably the vines which were said to have grown there. What Mr. Harden had called a mound, was, therefore, in reality the pyramid.

The height of the pyramid was about twelve feet and the base, about fifteen feet square. It should be noted that this pyramid was the first in a series throughout the city's squares. Mrs. Floyd concluded that the mound taken down in 1881 was the original pyramid, whereas the Savannah Morning News stated in one article that the mound was one constructed by the city in 1871, and in another article, that the mounds in the square were constructed before the Civil War, about 1850.

With respect to the controversial issue of whether or not the Tomochichi mound was taken down deliberately and the Gordon monument raised in its place, it does not

appear that this was the case in 1881 and 1882, according to the statements made in the newspaper. It seems that most people thought Tomochichi's graves was in the southeastern corner of the square, perhaps due to a misunderstanding. However, by 1884, when the Gordon monument was given to the city, it was mentioned that respected historian Charles C. Jones, Jr. had said definitively that the center of the square was Tomochichi's gravesite.

—DHS

The Oglethorpe Monument in Chippewa Square

The first attempt to erect a monument to General James Edward Oglethorpe was in 1859. Alderman Mini asked the Mayor to petition the General Assembly of the State for an appropriation to erect a monument in Savannah to Oglethorpe, "the illustrious founder and father of the colony of Georgia." The Civil War, Reconstruction, and the severe economic depression from 1873 through 1879, however, left little interest in monuments other than the one to the Confederate dead. The next mention of a monument to Oglethorpe was in connection with the approaching 150th anniversary of the colony's settlement in 1733.

In November of 1882, "Civis" wrote a letter to the editor of the Savannah Morning News, proposing that the Sesqui-Centennial Committee should consider raising a monument to Oglethorpe, in the form of a shaft. Assuming that this was not affordable at the present time, he suggested that the foundation for a "monumental column" could be laid in Wright Square, as the farthest south the sit was laid out by Oglethorpe himself. The proposed monument to W. W. Gordon, erected in 1883, could be located in Chippewa Square instead. As Tomochichi was also buried in Wright Square, Civis suggested that his grave should also be marked with a simple shaft and inscription. The proposal of Civis was ignored.

In the February 25 issue of the Savannah Morning News, an anonymous letter to the editor suggested that Chippewa Square would be the most appropriate site for the next monument, which ought to be to Oglethorpe. "The chain of monuments that grace your chosen promenade is broken,

and no more appropriate location could be selected than Chippewa square, as it is one of the parks originally planned by the genius and forethought of Gen. Oglethorpe, and by utilizing this place the chain of monuments extended the full length of Bull Street would be complete," said Pert, from Boggy Bottom.

An Oglethorpe Monument Association was finally incorporate May 18, 1901. It was comprised of six representatives each from the patriotic societies of the state: the Sons of the Revolution, the Daughters of the Revolution, the Colonial Dames, and the Georgia Society of Colonial Wars.

By 1907, they had received letters from artists, including Alexander Doyle, the Grady monument in Atlanta, and the Francis Scott Key Monument in Frederick, Maryland. They decided to ask American sculptor Daniel Chester French (1850–1931) to undertake the monument, primarily because he had won the grand prize of honor at a recent World Exposition in Paris—the first American sculptor to do so. He was trained in anatomy, drawing, modeling and painting by artists in the United State, Paris, and Florence, but the newspapers liked to cultivate an image of American being self-taught and French was no exception to this. He was most the most prolific and financially successful American sculptor of the period. His first major commission, the Minute Man at Concord, 1874–1875, was an instant success and a national icon. French was also chosen to create the colossal statue, The Republic, at the Chicago World's Fair of 1893. His most significant work was the heroic seated Lincoln at the memorial in Washington, D. C., which he started the year after completing the Oglethorpe monument. French often collaborated with Henry Bacon and the Piccirilli Brothers, who specialized in carving inscriptions. These three collaborated on the Oglethorpe monument, as well as the Lincoln Memorial.

The Commission was ready to sign a contract with French in the spring of 1908. It called for a bronze statue on a marble base, as specified by drawings and a model. The monument was to be completed by April 1, 1909 and to be ready for unveiling by May 15, 1909. Funds delayed completion, however, until 1910.

According to a short newspaper article on the monument's architect, Henry Bacon came to Savannah with French when the clay sketch model was ready. He studied the site and prepared an "elaborate architectural design for the monument and its surroundings," but this was too expensive and so it was simplified.

A few days before dedication, a full page of the Savannah Press was devoted to a biography of Daniel Chester French and his career to date. An update copy of a photograph of the monument was included and the caption gave the "sculptor's conception of the monument," describing it as a bronze statue nine feet in height, showing James Edward Oglethorpe in the full dress of a British general of the period of 1730. The pedestal is of pink-gray marble in an Italian Renaissance style. The principle die rests on a wide platform ornamented with garlands and "tabled on the sides" with a lion on each corner, holding shields on which are carved the seals of the colony of Georgia, the State of Georgia, the City of Savannah, and the Oglethorpe family coat of arms. At either end of the grass plat on which the monument is erected is an exedra.

The monument was unveiled in 1910 by Governor Joseph M. Brown and the President of the Georgia Society of Colonial Dames of America. The festivities were comprised largely of military displays, particularly cavalry tilts and exhibitions, and sporting events, including motorcycle races around the "Grand Prize Automobile Course" in and around Savannah, and the annual football game between the University of Georgia and Auburn, in Athletic Park. The celebration went on for three days.

Henry Bacon (1866–1924) had begun his professional career with McKim, Mead and White, but in 1903 began to practice independently. In 1923, the year before he died, he was awarded the gold medal by the American Institute of Architects.

In 1990, the National Trust for Historic Preservation held a colloquium to discuss the proper interpretation of Daniel Chester French's farm-studio, Chesterwood, near Stockbridge, Massachusetts. French had a "genius for creating images of America as it was emerging as a world power

at the turn of the century," said Paul Ivory, National Trust director of Chesterwood. With one hundred commission for public art, such as the Oglethorpe Monument, French's sculpture and career make a particularly apt choice for interpreting a period of American cultural development called the American Renaissance, even by those living at the time. The most influential American historians, philosophers, and statesmen of the nineteenth century believed that civilization and empire had been moving inexorably westward, and the American Empire was cultural and political heir of ancient Rome and Renaissance Italy and France.

Despite the glory and pride embodied in this idea, Americans also felt threatened. The ideals of a shared colonial experience were being overwhelmed by the very same uninhibited foreign immigration and industrialization that made the United States a world power, and a new military power, by the end of the nineteenth century. This dichotomy produced a crisis of identity for the United States. American artists and architects were thus responsible for showing American who they were, and few were more successful at doing this than Daniel Chester French. His work expressed an urbane, idea of aesthetics borrowed from Rome and Paris, and the continued idealization of the colonial experience. He used classical design and symbolism to soften reality.

—DHS

The Confederate Monument in Forsyth Park

Savannah Daily Herald, March 28, 1866:

Upon the battlefields of Shiloh and Corinth there are at least 12,000 Confederate dead, most of whose bones lie exposed on the surface, the rain having washed away the thin layer of earth with which they were covered. The Federal dead are all neatly interred, with head and foot boards...

Richmond, April 11, 1866:

The owner of the "crater farm" near Petersburg, Virginia, says that his estate is so filled with Confederate dead he cannot cultivate the soil without disturbing their remains.

So reads the Savannah News Digest for the year 1866. There was an urgent need to re-inter thousands of dead soldiers in cemeteries with permanent grave markers. The United States Federal Government took responsibility for the Union dead, but the survivors of the Confederate dead were usually left to their own resources. Calls by the Southern states to create military cemeteries went largely unheeded by their Reconstruction governments. In Georgia, the responsibility was taken up by private individuals. Southern women had already begun the task, including the annual decoration of soldiers' graves on April 26, the anniversary of the Confederacy. Their efforts for re-interment of so many dead would be difficult at any time, but in the aftermath of the War, civilians in the South were suffering and dying in unusually large numbers. Furthermore, labor and transportation were scarce, as was money to pay for either.

In 1868, the ladies of the Savannah Memorial Fund (SMA) decided to take up a collection annually on Decoration Day at the gate of Laurel Grove Cemetery for a fund "to erect a suitable monument to our fallen brave." By 1873, General Gilmer had obtained a design for a monument from Robert Reid, an architect from Montreal, Canada.

If other designs were submitted, there was no record of them. The monument was to stand on a six-foot high terrace of earthwork forty feet square, surrounded by a stone coping with flights of steps approaching the monument on all four sides. On each corner of this terrace was to be a pedestal with a life-size marble statue of a Confederate sentinel. The base of the monument would have carved panels on each side, topped by a cornice. This was surmounted by a canopy on four columns covering a life-sized marble statue of a crowing figure, a colossal marble Judgment, or Resurrection. The main body of the monument would be of Nova Scotia sandstone, the base coping and steps of "Montreal Stone," and the statuary of fine Carrara marble. In 1873, this monu-

ment was quite fashionable and up to date. Sculptor Martin Milmore is credited with first using the concept of a stone shaft with realistic figures at the four corners, surmounted by a statue of Liberty, for his Soldiers' and Sailors' Monument erected in Boston Common in 1874; it became the conventional military monument.

Robert Reid was a Canadian sculptor, credited with several monuments in Canada and the United States. Canada was sympathetic to Southerners, distrusting the ambitions of Union armies. Many high-ranking Confederates fled to Canada after the war, including Jefferson Davis, who sent his children to Montreal school. It is not difficult to imagine a "Montreal connection" when it became known that Savannah was seeking to erect a Confederate monument.

As the date for laying the corner stone approached, a controversy over the site began to surface. In April 1874, several letters to the editor of the Savannah Morning News expressed dissatisfaction with the Park Extension as a site. One wanted it to be put in one of the Bull Street squares, where it was more likely to be seen on a daily basis. At the request of the Monument Committee, the president of the SMA called an extra meeting to take public comments. After Col. Mercer made some remarks to the large number of gentlemen present, no further objections were voiced, and a motion was carried to confirm the Park extension site. In an open letter published in the newspaper, the gentlemen of the Monument Committee explained how and why both the design and site were chosen:

We were not a victorious people; on the contrary, we have to commemorate the noble heroism of those who fell in a "lost cause," hence silent grief and undying faith were to be expressed in the chiseled stone. The figure of "Silence"—the silence of death—is assigned a prominent place, and when we ascend to the top,—the Termination—the figure of "The Resurrection," or "The Judgment" with speaking trumpet and unfolding scroll, surmounts the whole, declaring that "Eternal right though all things fail, can never be wrong."

The Park extension was peaceful and serene, and there was plenty of room for landscaping and walkways around it. And what spot could be more appropriate than the very

ground where many of these men were encamped and drilled? In answer to those who considered the site too remote and therefore vulnerable to vandalism, the area was building up rapidly with good housing nearby. So answered the Committee to its critics, and no further complaints were made about the site.

The cornerstone was laid in impressive Masonic ceremonies on June 16, 1874. All the military companies of the city from the First Volunteer Regiment participated in the ceremony, including the Jasper Greens, the Chatham Artillery, the Georgia Hussars, and the Savannah Volunteer Guards. The ladies of the SMA were assigned to a circle of chairs set up for them near the monument. Over a hundred people placed relics in the stone, and afterwards a festival was held on the park grounds and refreshments were sold in order to raise money for the monument's completion.

In 1878, a vote taken by the SMA in reference to a proposed change of the monument by George Wymberly and George W. Jones DeRenne was unanimously approved. A proposition was made by a Friend of the Association to remove the figures from the monument, close up the canopy with stone and place a bronze statue of a Confederate soldier on the top.

Robert D. Walker, a local marble dealer, cut the panels and engraved the flags, set them in place, and took down the "figure" meant to represent Resurrection or Judgement. DeRenne was a wealthy, cultivated man of refinement who traveled and read widely. Although from one of the first families of Savannah, he was born, reared and educated in Philadelphia, and the family had a summer home in Newport, Rhode Island. DeRenne would have wanted to contribute to the monument, as his property, in particular his valuable collection of rare books and documents, had been destroyed by Sherman's troops. Thus, he made the ladies an offer they couldn't refuse. He chose sculptor David Richards, from Wales. Richards began as a stonecutter in Utica, New York, about 1850, then took up modeling clay, eventually teaching himself to carve in marble and studying in New York in Rome. He attracted wealthy and fashionable patrons, as well as public commissions, most of which

are found in New England and Illinois. The Confederate Soldier is one of his earliest and best works, and precedes Saint-Gaudens influential Admiral Farragut monument by two years.

By the time of the annual meeting of the SMA in 1879, the bronze statue of a Confederate soldier had arrived from New York City, but the marble slabs had not, so they were unable to put it in place in time for Memorial Day ceremonies. In a letter to the Ladies' Memorial Association, DeRenne discussed the statue of the soldier:

Whatever success the statue may have had, seems to me to be largely owing to the causes which I do not wish forgotten. First among them in the attitude, originally suggested to me by Mr. H. M. Branch—himself a Confederate soldier, faithful unto the end. It is that which, technically called 'parade at rest,' had moreover an absolute significance: for it indicates submission to the inevitable, without excluding the idea of manly struggle to avoid it. Another effective suggestion from Mr. Branch was, the hat thrown back, that winds might cool the heated head and help the man to rest. To the skill of the artist who modeled the figure, and his thorough sympathy with his subject, is due the successful representation of the Georgia Soldier's face and form. From descriptions—to make a type of men and he had never seen—such that the men themselves should accept as typical, indicates unusual power, and still rarer sympathy.

Despite credit given by DeRenne to Mr. Branch, the statue was quite conventional. Why did George Wymberly and Jones DeRenne undertake this project? There is no evidence in the record that either the SMA or Savannahians in general were dissatisfied with the monument that had been so carefully chosen. It was, however, incomplete, and the prospects of the SMA having enough money to pay for the four marble sentinels were dim.

Furthermore, no sooner had the first Confederate monument's "Modern Italian" style—with its virtuosity of marble carving—been introduced, then it was dropped. In truth, it was never really adopted by American sculptors, who were far more influenced by Parisian techniques, which caught on about the same time and held sway for decades. About 1875, bronze began to replace marble sculpture, and model-

ing to replace carving. Formerly, an “eternal idea” had to be expressed in marble, linked thereby to classical antiquity. However, a new generation of American sculptors, led by Augustus Saint-Gaudens, was impressed by French bronzes whose realism, naturalism, and immediacy seemed to suit American patrons better.

In 1931, a newspaper article claimed that the Savannah Confederate monument was the oldest in existence. This may be true. The Augusta, Georgia monument’s cornerstone was laid in April 1875 and was unveiled in 1878. The two monuments are quite similar in concept, although the Augusta one is much taller. The marble statue of a Confederate private surmounting it is modeled after a real person, and there are four Confederate generals on pedestals at the base. The Confederate monument in Macon, Georgia, dedicated 1879, is smaller and also made entirely of Italian marble on a granite base. These comparisons raise many questions. What is the relationship between the Savannah and Augusta monuments? Is this a local, regional or national pattern? Was DeRenne influenced by it, or did he start it?

The Park and Tree Commission has recently restored the monument, and the Sons of Confederate Veterans and United Daughters of the Confederacy continued to hold Decoration Day ceremonies on the site through the mid 1990s.

— DHS

Martin Luther King, Jr. Boulevard (formerly West Broad Street)

Data compiled from Sanborn Fire Insurance maps, census records, deed records, and city directory listings show that West Broad Street, now Martin Luther King, Jr. Boulevard, has a unique and complex history that cannot be ascertained from the current conditions of the streetscape. An analysis of these sources, as well as that of historic photographs, provides a more complete and realistic picture of both the physical and social character of West Broad Street from 1888 to 1973.

The 1888 Sanborn map showed a total of 161 buildings and 20 vacant lots on West Broad Street, from the Savannah River to Gaston Street. Wood and brick were the most

common building materials. Ninety-eight buildings were one-story wood frame and fifty-eight masonry buildings lined West Broad Street at that time. The overwhelming majority of buildings faced onto West Broad Street, suggesting it was a main thoroughfare and hub of commercial activity and social functions. Residences and stores were closely intermingled along the northern end of the street, near the river, but as it extended southward, residences began to outnumber commercial establishments.

City directory listings indicate that the majority of residents were working class. The presence of St. Patrick’s Catholic Church, located on the corner of Liberty and West Broad Streets, and census information which shows the presence of Irish families, suggests that this street may have begun as an immigrant neighborhood. Stables and carriage repositories accounted for the much commercial activity, and the Central of Georgia Railroad held a commanding presence across several blocks on the west side of the street. The presence of both business and industrial institutions would not only provide employment, goods, and services to the local population, but would mark the importance of the transportation industry to the street. This aspect would shape the growth and decline of West Broad Street through the decades.

By 1916, the buildings along West Broad had undergone a period of rapid change and growth. Ninety-eight buildings were demolished between 1888 and 1916, while one hundred and thirty-seven new structures were put up. As the West Broad prospered, its character changed from a mixed commercial/residential street, to a primarily commercial avenue. Wholesale stores and furniture stores appeared most often along the street, and the presence of carriage repositories and stables declined significantly as the city grew more modern in the early years of the twentieth century. Photographs show that gas power and electricity may have played a significant role in the increased commercial development. Power lines appear on every corner in a 1901 photo, and the Sanborn map notes the construction of the Savannah Electric Power Co. on the corner of West Broad and Bay Streets. New forms of transportation developed as

well. Savannah Union Station had been built as a grand passenger depot, and a streetcar line ran down the brick paved street.

By 1973, West Broad Street had dramatically changed. What was once a thriving commercial avenue had become an isolated, automobile-dominated street, with little connection to pedestrians and social functions. In less than sixty years, 163 buildings were demolished, and a rising number of buildings were constructed of concrete block. Most of these new structures are one-story and related to the automobile industry, including auto parts/sales/service businesses, sales offices, and filling stations. No residences remained.

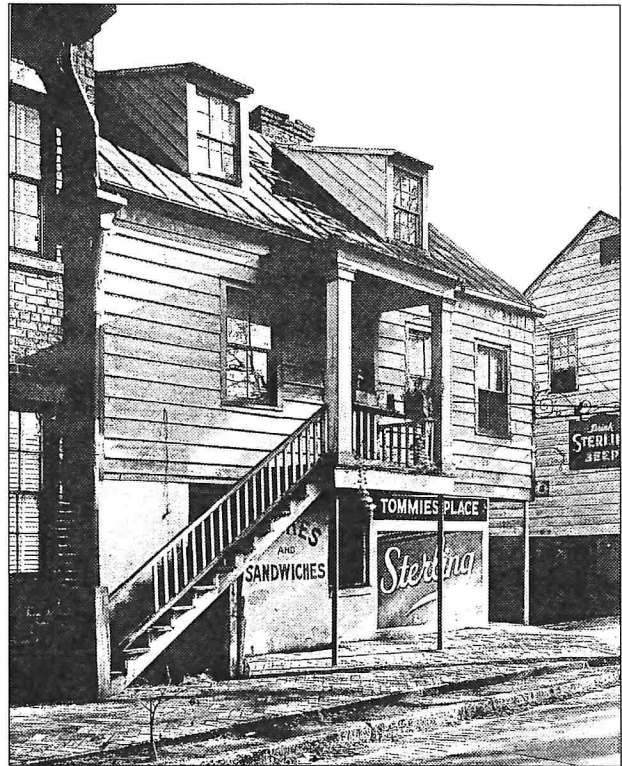
The introduction of Interstate 16 led to the construction of a number of service stations on the street, and was responsible for the destruction of many existing buildings. Though the interstate provided direct access for tourists to downtown Savannah, reflected in the appearance of several hotels along street, it cut off pedestrian activity and greatly altered the social life. The dominance of the automobile negated the need for the railroad and the Union Station Passenger Depot was demolished. However, the other Central of Georgia buildings survived and continue to be used today, though their function has changed.

In 1980, West Broad Street was re-named Martin Luther King, Jr. Boulevard and has since undergone a steady renewal. While today the street is celebrated as a historically African-American commercial center, this role was assumed later in its history. Sanborn maps, census records, deed records, and city directory listings suggest that it began as a culturally diverse neighborhood, made up of immigrants of the working class who were brought together by the commercial and religious institutions along the street.

—MH

Price Street, 1888–1973

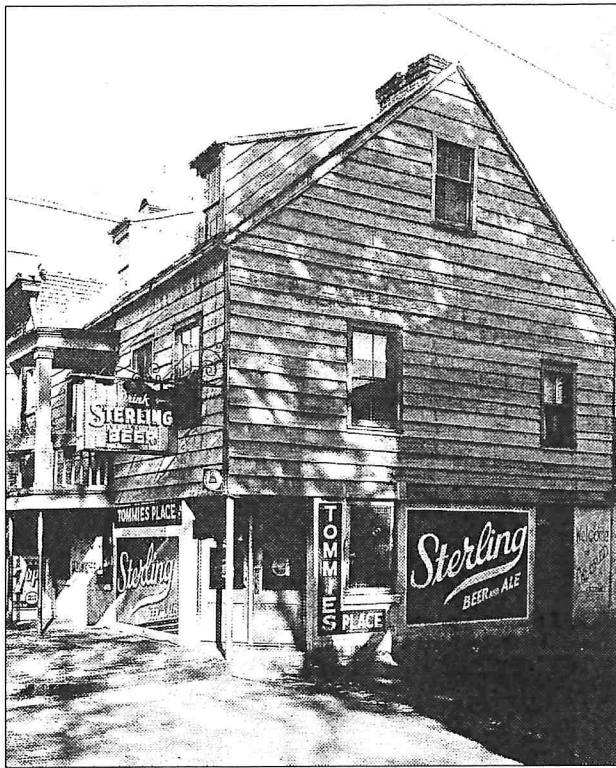
The examination of Sanborn Fire Insurance maps, city directories, census reports, and property titles reveals the transitory nature of Price Street throughout its history up to the present. Price Street and its adjacent wards are situated east of the original wards of the city, and the most southern



Price Street

areas including Davis and Wesley Wards, were beyond the City Common. These areas remained undeveloped until the 1850s. Even though Price Street was developed later, it still played a vital role in the development and transformation of the city. Through the analysis of Sanborn maps, city directories, census, reports, property titles, and photographs, the architectural and socio-economic character of the street can be deduced to recreate an image of a working class area of Savannah that will soon have transformed dramatically from its original state.

Statistically, the prevailing trends of building type, mass, construction, and use remain relatively constant for the three periods of Sanborn maps that were studied, 1888, 1916, and 1955–73. Beginning with 133 buildings from Bay Street to Gaston Street in 1888, a twenty three percent rise in number and density occurred by 1916. This increase is typical of most streets in Savannah at the early



Price Street

twentieth century, the summit of Savannah's growth, from which point it has declined. By 1973 nearly forty percent of the buildings from the previous map had been lost, the historic district has yet to fully recover and regain its previous status.

In all three periods studied, the highest number of buildings appeared on the eastern side of the street, a statistic that may reflect the significance of the edge condition Price Street creates between the working class area of smaller, high-density housing, and the larger houses on the western half of the street, typical of higher socio-economic standing. Therefore, the difference in numbers between the two sides reflects the difference in building mass.

The Sanborn maps also reveal the dominant building material used along Price Street from 1888–1973 was timber frame construction. In the 1888 and 1916 maps, most buildings were either frame or brick. However, in the

1955–73 map, concrete block construction began to replace the wooden buildings. There were also a few instances of combinations of wood with concrete block, and wood with iron clad sides. These new, noncombustible technologies, developed in the mid-1900s, were especially cost efficient and typically employed in commercial and industrial structures such as gyms, manufacturing warehouses, and storage facilities, as seen along Price Street. Concrete block was also a cheaper, easier, and quicker method of construction for residential dwellings.

Throughout all three periods, wood frame houses, averaging at two stories in height, were the predominant building type along Price Street. Most dwellings were attached as multiple units in a row sharing a party wall. The majority of commercial structures were also wood frame. Many of the shops in the 1888 Sanborn were semi-attached dwellings with openings in the party wall, suggesting that these stores were owned and operated by the family living in the adjacent building.

Corner stores, found at almost every cross street, were an important part of the social and architectural character along Price. Photographs dating to the 1930s help supplement the information gathered from the Sanborn maps and define the nature of this area. An undated image of a confectionery at the corner of Price and Broughton Lane shows that the streets were unpaved on both the lane and the main street; even the sidewalks were dirt. A photograph of Tommies Place in 1938, shows that Price Street had paved, but the lanes had not. The stores provided the daily necessities to the residents in the area, were sources of income for many who owned and worked in them, and were a part of the social interaction between the people in the community, all contributing to the vitality of this area. After 1888, the number of corner stores began to drop. This decline of may be attributed to the increasing popularity and accessibility of the automobile.

The issue how the buildings address the street is also important to the definition of its architectural character. Today, since Price Street is a one-way southbound, taking traffic out of downtown, one would not expect the build-

ings to relate to Price in the same way as to the two-way perpendicular streets. However, photographs show that it was not always a one-way street and the Sanborns reveal that the majority of buildings have historically faced Price. A high percentage of both the residential and commercial buildings fronted the street while many industrial buildings paralleled Price.

Price Street became a physical boundary between classes to the east and west, but was racially integrated. A photograph taken from the corner of Harris Street showing the African American Beach Institute School, along with findings from city directories and census reports, indicates that residents in the worker housing along Price were both white and African American.

The study of the Sanborn maps has also revealed an aspect of the street's hidden history: the appearance of buildings in 1916 labeled as "F.B." or "female boarding." Many of these establishments are located near the corner of Price and Oglethorpe. Savannah's so called red-light district lined Oglethorpe from Habersham to East Broad Street. The buildings were likely to have been in a state of disrepair, and all had been demolished by the 1955-73 Sanborn. Many had been replaced by commercial structures, most likely in a campaign to clean up the area.

The area of Price Street that has been left almost unchanged spans from Harris to Gaston Street. Most of the buildings on this stretch of the street have remained intact or undergone minor modification. The most physical change can be seen from Broughton to Liberty, particularly in the 1955-73 map, with the disappearance of a large number of buildings and construction of much larger structures, many of which were concrete block. The most devastating change to the urban fabric along Price Street can be seen at the corner of Oglethorpe where the lane was removed and the two blocks merged to create a large one story shopping center with a large parking lot.

While the statistics suggest perpetual change, it is interesting to note that the prevailing architectural characteristics of the street has remained the same for over a hundred years. The nature of Price Street is quite different from that

of other one way streets, such as Drayton, Whitaker, and West Broad. Drayton and Whitaker. Part of the original wards of the city, these streets were lined with prominent civic structures like churches and courthouses and dwellings finer than the working class homes along Price Street. South, beyond Gaston Street, the character of these north-south streets becomes more homogenous with the development of the city's first suburbs.

—MTS

Broughton Street in the Twentieth Century

Broughton Street gives rich evidence of its function as Savannah's principal corridor of commerce between the late nineteenth and mid twentieth centuries. Individually, most, perhaps all, of the street's buildings in the retail core are of local significance, but collectively they form one of the most intact representations of a sizable commercial district spanning that time period remaining in the state. If sensitively and appropriately rehabilitated, Broughton Street could be Georgia's premier Main Street.

Buildings constructed or extensively remodeled during the fifteen-year period after World War II comprise a very important component of this ensemble, for they provide vivid and engaging testimony of the efforts made locally and in comparable precincts coast to coast to improve the commercial core's competitiveness in an increasingly mobile and dispersed society. National chains such as J.C. Penney and F. W. Woolworth, major local retailers, smaller-scale independent merchants all participated in what collectively often was an extensive remaking of the commercial center. Their impact was especially great in modest-sized cities such as Savannah where the building of outlets beyond the core remained restricted mostly to convenience goods (foods, pharmaceuticals, etc.) until the 1960s. In Savannah, the postwar period represents the culmination of development while downtown was the principal place of doing business. If this component of Broughton Street's legacy is allowed to vanish, a crucial part of its evolution and urban history will be forever lost.

—RL

The Jewish Community in Savannah

STEVEN H. MOFFSON, *SHPO, Atlanta*

The Jewish community in Savannah was established in 1733, the same year General James Oglethorpe founded the Georgia colony, and is among the oldest in the nation. Three congregations, including the Orthodox, Conservative, and Reform traditions of worship, currently represent the Jewish community. Other congregations have formed in Savannah, but have not survived.

On July 11, 1733, forty-two mostly Sephardic Jews (Spanish and Portuguese) arrived in Savannah from England. In 1735, they formed Congregation Kahol Kadosh Mickve Israel. The congregation struggled for most of the eighteenth century, praying in private homes and rented halls. In 1820, Mickve Israel built a small, frame synagogue, the first in Georgia, at the southeast corner of Liberty and Whitaker streets. After its first synagogue was destroyed by fire in 1829, the congregation consecrated a new brick synagogue in 1841.

Congregation Mickve Israel grew with the influx of Jewish immigrants from Germany in the middle of the nineteenth century. As its membership rolls swelled, the congregation struggled to retain its Portuguese identity. By 1853, two-thirds of the seat-holders in the congregation were first-generation Americans from mostly German states. The leadership codified the Portuguese religious service in the by-laws of the congregation, but conflict over the worship service persisted for decades.

Change also came in the form of Jewish religious reforms in which traditional religious practices gave way to a modernized liturgy. Known as Reform Judaism, these practices

were underway in America by the mid-nineteenth century. In Savannah, Mickve Israel embraced Reform Judaism by omitting the second day of festivals and by seating a choir, which was not a part of traditional Jewish worship. Eventually, the congregation shortened the length of religious services, permitted men and women to worship together, and no longer required head coverings.

By the early 1870s, Savannah Jews had grown in self-confidence and wealth and Congregation Mickve Israel sought to build a new synagogue that reflected its enhanced standing in the community. Securing a prominent location on Monterey Square, the new synagogue was built in 1878 in the Gothic Revival style with a cruciform plan. As intended by the congregation, it blends architecturally with the city's other religious institutions. Congregation Mickve Israel continues to worship in its synagogue on Monterey Square.

Herman Myers, a member of Congregation Mickve Israel, was elected five times mayor of Savannah. A businessman with interests in tobacco, groceries, banking, and railroads, Myers was the city's first Jewish mayor and served from 1895–1897 and from 1899–1907.

A second Jewish congregation was established in Savannah in 1860. Jewish immigrants fleeing Russian and Polish pogroms formed Kahol Kadosh B'nai B'rith. The Eastern European Jews first worshipped at Mickve Israel until they formed their own congregation where they worshipped according to the Ashkenazi (European) service. In roughly 1870, the congregation built a Greek Revival-style syna-

gogue on Montgomery Street at the west end of downtown. By 1880, migration from the city left the congregation with only four members, however, the wave of Russian immigrants to America at the end of the nineteenth century revived the congregation.

B'nai B'rith-Jacob, as it now called, built a new synagogue on the Montgomery Street site of its earlier synagogue. It was designed by Savannah architect Hyman W. Witcover, a member of Mickve Israel who also designed Savannah City Hall. Completed in 1909, the new synagogue is a four-story building in the Moorish Revival style. The sanctuary features two floors of balconies for women's worship. In 1963, B'nai B'rith-Jacob moved to a modern synagogue at 5444 Abercorn Street, where worship is conducted in the traditional (Orthodox) Ashkenazi custom.

Savannah's third Jewish congregation was established in 1901 by Eastern European immigrants as a traditional (Orthodox) congregation. Congregation Agudath Achim first worshipped in rented space throughout downtown Savannah. In 1919, the congregation built a synagogue at Montgomery and York streets that could accommodate one hundred worshippers, including a balcony for women's worship. In 1941, a larger synagogue was completed on Drayton Street opposite Forsyth Park.

The synagogue of Agudath Achim is a Colonial Revival-style building completed in 1941. Located on Drayton Street opposite Forsyth Park, the synagogue is a large, two-story building constructed of red brick with white stone trim. A colossal tetrastyle portico dominates the main façade. In 1945,

Agudath Achim aligned itself with the United Synagogue of America and became the first Conservative Jewish congregation in Georgia. The Drayton Street synagogue served the congregation until 1971 when Agudath Achim built a new synagogue on Lee Boulevard and White Bluff Road.

In addition to synagogues, important early sites associated with Savannah's Jewish community include the Mordecai Sheftall Cemetery near Interstate 16 and Martin Luther King, Jr., Boulevard, and the Jewish cemetery and chapel that is part of Bonaventure Cemetery east of downtown on Bonaventure Road.

Beach Institute Historic Neighborhood

CHRISTOPHER E. HENDRICKS, *Armstrong Atlantic State University*

The Beach Institute neighborhood covers thirty-three acres of land on eleven blocks bordered by Liberty, East Broad, East Gwinnett, and Price streets. The area differs from the rest of Savannah's Landmark Historic District in its history, development, streetscape, and ethnic diversity. The land initially was laid out as five-acre garden lots adjacent to the residential area in Savannah's original plan.¹ In the second half of the eighteenth century, it became part of the plantation of Georgia's last royal governor, Sir James Wright, then later Josiah Tattnall, who had his property confiscated during the Revolution because he was a loyalist. The land was sold at public auction in 1782 as Fair Lawn Plantation. The Bowen family owned it for the first half of the nineteenth century, growing rice as their primary crop. An 1810 map locates the plantation house within the boundaries of the modern neighborhood.²

Development of the area began with the creation of the Savannah and Albany Railroad in 1853. The company built a terminal at Liberty and East Broad Streets, with an adjacent roundhouse and service complex. The land in between the railroad complex and the original boundary of the city (Price Street) was divided into five large tracts and developed by various owners, each naming a community after himself: Waynesville, Lewisville, Turnerville,

and Bryanville.³ The land area created by the Price Street boundary and the railroad complex was long and narrow. Because the owners sought to capitalize on the sale of their property to the greatest extent possible, they laid it out into long blocks which did not continue the pattern of squares used in the rest of the historic district. Nor did they cut through a continuous north-south street (though three short north-south streets were created), leaving the blocks longer than in other parts of the city.⁴ While most of Beach's streets match the rest of the city grid, three east-west streets (Gaston, Huntingdon, and Hall) are not aligned with their corresponding streets west of Price. Originally, they also sported different names. Nichols Street has no corresponding street west of Price, and Hartridge is aligned with Gaston Lane.

The majority of the development in Beach Institute was residential in nature. For the most part, the buildings were simple frame construction, meant to provide housing for railroad workers and other working class residents. Beach has always been a multiethnic neighborhood, an "underlying factor" distinguishing it from other parts of the city.⁵

³ Three of the owners were James M. Wayne, Robert Lewis, and Thomas M. Turner. Richard Harste, "A Study of Lots 22 through 33 Bartow Ward," 1982, Bartow-Berrien, MS1320, Georgia Historical Society, Savannah, GA, 2; and Luciana Spracher, "The Beach Institute, Savannah, Georgia," 2002, King-Tisdell Cottage Foundation, Savannah, GA, 10-11.

⁴ City of Savannah, "Urban Redevelopment Plan," 9; and Harste, "Study of Lots," 1, 2. Blair and Mercer streets and Ruben Court extend north-south, but only for short distances. Their placement has no logical pattern and may have been influenced by existing structures.

⁵ "History," Beach Institute Historic Neighborhood File, Metropolitan Planning Commis-

¹ Each settler originally was granted a half-acre town lot, five-acre garden lot, and forty-five-acre farm lot.

² City of Savannah, Bureau of Public Development: Planning and Community Development Department, "Urban Redevelopment Plan: Beach Institute Historic Neighborhood," 1991, Beach Institute Historic Neighborhood File, Metropolitan Planning Commission, Savannah, GA, 6, 9.

African Americans owned property in the area and began building as early as 1860. Simon Mirault, for example, who helped establish the local Republican Party in 1867, and his wife Elizabeth moved to East Charleton Street in 1868. Contractor Samuel F. Spaulding also lived on Charleton and was responsible for building several of Beach's early residences, including the row he erected for Martin T. Ryan in 1870 located at 322-328 East Charleton. There was also an Irish contingent and a much stronger German presence in the neighborhood. Many of the German residents were Jewish. A number of Germans owned neighborhood groceries and small shops located in corner stores.⁶

In addition to working as railroad employees and shopkeepers, the people of Beach were carpenters, brick masons, iron workers, and building contractors. Several people were employed in the lumber industry. J. McDonough, J.J. Dale, and James H. Hobson established a lumber yard on the north side of Charleton Street in 1866. J.J. Dale & Co., later J. McDonough and Sons, was an important employer in the neighborhood, and lumber sheds continued to operate there as late as 1906. Iron foundries located in the neighborhood produced cast items for the railroad and other industries, as well as decorative ironwork found in different parts of the city.⁷

Construction in the area did not begin immediately—tax rolls show no improved property in 1854—but people had improved twenty-two lots by 1861.⁸ Beach showed little development during the Civil War, but the pace picked up quickly at the war's conclusion. By 1866, fifty-one lots had been developed.⁹ Eventually, the area was divided into three wards: Bartow, Davis, and Mercer. Their names, honoring Confederate Generals Francis S. Bartow and Hugh W. Mercer, both of whom lived in Savannah, and Confederate President Jefferson Davis, reflect the fashion of glorifying

the memory of the Confederacy that flourished throughout the South following the war. Although the city did not annex the new wards officially until 1893, it assumed control of them as soon as they were laid out in 1866.¹⁰

City regulation did not come without controversy because of the nature of the development in the Beach Institute neighborhood. Because most of the structures in the neighborhood were constructed by investors seeking high returns or by low-income individuals, builders did not hire architects and most of the construction had been frame. However, as a result of three devastating fires in Savannah's history, the city government had outlawed frame construction. Government control of the three wards meant a moratorium on any future wooden structures, which was particularly ironic for Beach, because of the lumber companies located in the neighborhood. Some developers who already had building contracts were grandfathered and the city permitted them to proceed with their projects. Other individuals, trying to have the ban lifted, argued that the sandy soil in Beach made masonry construction impractical and difficult. Finally, in 1871, city officials passed an ordinance allowing frame construction south of Oglethorpe Avenue and east of Price Street.¹¹ As a result, with a few notable exceptions, such as the brick row of houses at 524-534 Price Street and the St. Benedict the Moor complex on East Broad and East Gaston streets, the neighborhood is almost entirely frame construction.

The Beach Institute neighborhood has several distinct architectural characteristics. It has Savannah's greatest concentration of small cottages, many of them fronting lanes. These are of a type dating back to the earliest settlement of the city. Most are one story, but some feature dormers, creating an additional half story. In the postbellum period, when builders began to favor two-story structures, the buildings at first reflected stylistic relationships to Federal period architecture, which was prevalent in Savannah as late as the 1820s, rather than the Victorian styles that were

sion, Savannah, GA, 1.

⁶ Chuck Mobley, "New Faces, Old Place," *Savannah Morning News*, February 22, 2004; and "History," 1.

⁷ "History," 2.

⁸ Harste, "Study of Lots," 1.

⁹ City of Savannah, "Urban Redevelopment Plan," 9.

¹⁰ Harste, "Study of Lots," 2.

¹¹ Harste, "Study of Lots," 2-3.

popular in other parts of the nation. Towards the end of the nineteenth century, however, builders adopted architectural characteristics such as brackets, bay windows, and sawn wood porches reflecting Victorian tastes.¹² The neighborhood is also home to a large number of double tenements with shared chimneys as well as rows of tenement buildings and houses.

The earliest structures in the neighborhood have characteristics of both the Federal and Greek Revival styles. They have the side pedimented gables of the Federal, but entryways incorporating Greek Revival transoms and side lights. This vernacular combination was prevalent during the 1860s and 1870s. The houses were built both one and two stories, many with dormers. They typically have three bays and side passages. Cottages often have four rooms and no passages. Six-over-six double hung sash windows with useable louvered exterior shutters are common, though there are some examples of board and batten shutters. Four-panel doors predominate, but six-panel doors can be found on earlier structures. The majority of the early buildings have boxed cornices, though some of the later examples are bracketed. Entry stoops are flat roofed and supported by square posts and balusters. Examples of these earliest styles can be found at: 507–517 East Jones, 521 East Harris, 525–555 East Harris, and 509 East Charleton.¹³

The most common architectural style in the Beach Institute neighborhood is vernacular Italianate. These structures are often boxy, have three bays with side passages, low pitched hipped roofs, and bracketed cornices. The front elevations can have one or two-story bay windows. Many of the houses have sawn wood trim. Entryways vary widely, from those with no covering, others with slightly recessed entrances, some with stoops, and a few with full porches. Eventually builders blended the Italianate with more Neoclassical revival elements. After 1900, Italianate houses in the neighborhood tend not to be bracketed; some

have two-story porches with classical columns. Most of the Italianate buildings have two-over-two double hung sash windows, though a few early ones have six-over-six. The doors are usually four-paneled, but later buildings often have a door with lower wooden panels and a glass upper panel. Typically, these buildings were constructed as double houses and rows. Good Italianate examples include: 422–428 Price, 440–448 Price, 450–452 Price, and 522½ East Gwinnet.¹⁴

Buildings with elements of the Georgian Revival, Edwardian, and Neoclassical periods appeared in the Beach Institute area at the turn of the twentieth century. This vernacular neoclassicism incorporates classical orders, paired columns, and clustered columns set on either wooden or masonry pedestals. Windows are set in twos or threes. Classical elements such as dentil molding appear in cornices. The primary feature of this style are pedimented porches and monumental two-story porches. Neoclassical buildings stand at: 536–538 East Gwinnett, 439 East Broad, 505 East Broad, and 507–508 East Gaston.¹⁵

A unique house in the neighborhood is the Second Empire double house standing at 501–503 East Huntingdon. Characterized by its steeply sloping four-sided roof, this example has patterned slate shingles. Essentially, this style allowed builders to add almost a full story to a vernacular Italianate house.¹⁶

A very common building form that appears in the neighborhood is the corner store. These buildings are easily identifiable by their angled corner entrances, which sometime have an iron post supporting the second story. Such stores were typical in neighborhoods, providing residents with staple goods. Today these have been converted into residences. Good examples are located at: 502–506 East Taylor, East Broad, 341–343 East Broad, 419–421 East Broad, and 517–519 East Broad.¹⁷

The institution which gives its name to the neigh-

¹² "History," 2.

¹³ "Architectural Styles," Beach Institute Historic Neighborhood File, Metropolitan Planning Commission, Savannah, GA, 1.

¹⁴ "Architectural Styles," 1.

¹⁵ "Architectural Styles," 2.

¹⁶ "Architectural Styles," 2.

¹⁷ "Architectural Styles," 2.

borhood stands at the corner of Price and Harris streets. Shortly before he died in 1867, former Savannah Mayor, Congressman, and Associate Supreme Court Justice James Moore Wayne agreed to sell the property to the American Missionary Association. He had been renting the land to the northern aid society which had opened a freedmen's school on the property the year before. At first the AMA occupied Sturvesant Hall, an existing frame structure, but soon replaced it with a new school building and residence for teachers. They dedicated a residence in 1866, but it was constructed hastily and needed to be replaced just a year later. Ever short of funds, the AMA enlisted the support of G.L. Eberhardt, Georgia's Superintendent of Education of the Bureau of Freedmen, Refugees and Abandoned Lands (better known as the Freedmen's Bureau), to locate a sponsor for their endeavors. Eberhardt contacted Alfred Ely Beach, an inventor, publisher, and patent attorney, who edited *Scientific American* magazine and was responsible for New York's first subway. Beach contributed to the project and the AMA named the school in his honor. Remaining funds for the project came from the Freedmen's Bureau.¹⁸

Architect John Boutell supervised construction of the new school building using plans already drawn for a Freedmen's Bureau school he was building in Atlanta. The design called for eight rooms, each with a capacity of eighty students, and a chapel large enough to accommodate five hundred. The structure was to be built at the cost of between eight and ten thousand dollars. Boutell also oversaw construction of the new residence, which the teachers occupied in 1867. The school building was completed a year later. The frame building, sitting atop a raised basement, was unusual in that it had recessed entrances instead of porticoed entryways, projections on either end of the building housing staircases, monumental wooden pilasters rising the entire height of the building, and a modified hip roof with a pedimented front gable facing East Harris Street.¹⁹

¹⁸ Spracher, "Beach Institute," 11–14, 16–17. The use of Freedmen's Bureau money caused some problems because they could only be used for school construction and not on the residence. See Spracher, "Beach Institute," 17.

¹⁹ Spracher, "Beach Institute," 16–18.

In 1878 a fire broke out in the stables behind the building and quickly spread, destroying the entire second floor and causing damages totaling \$2500. After debating various options—repairing the damage and adding a third story to the existing structure, or razing the building and constructing a smaller version in brick—the AMA chose to repair the building according to the original plans. The city council approved the decision, with the caveat that in its new incarnation, the school building would have a tin roof instead of wooden shingles. The building had been insured by the Southern Mutual Insurance Company and the Liverpool, London, & Globe Company, so funds were available for the project. The AMA rededicated the building in 1879, almost eleven years after its initial dedication. In its new incarnation, the building lost its pediment in favor of a low hipped roof and a louvered belvedere. The AMA ran the operation until 1939, when it sold the school to the Chatham County Board of Education for \$5000. The AMA had renovated the structure in 1913 and kept it in good repair. However, once the school board took ownership, it did little to maintain the building, which although did not serve its students well, helped it retain its architectural integrity.²⁰

Another institution important in creating a sense of community in the neighborhood—the Frank Callen Boys and Girls Club, located at 510 East Charleton Street—literally grew out of the Beach Institute. Frank Callen organized the club for boys in 1917. Callen was a probation officer who worked for the Negro Division of the Chatham County Juvenile Court and sought to create a safe haven which promoted healthy activities for troubled youth. His brother, Louis, who was principal of the Beach Institute, allowed Callen to start the club in the Institute's basement. Later, Sarah Mills Lodge donated a three-story home at the club's current location. It became part of the national Boys Clubs of America in 1922. It continued to expand until it developed into a full community center, providing a variety of services for girls and adults as well as boys. Still a vital part of neighborhood life, it currently occupies a modern

²⁰ Spracher, "Beach Institute," 22–23.

concrete structure.²¹

Several religious institutions made their home in the neighborhood as well. A number of congregations built churches, whose locations and forms are recorded on various Sanborn Insurance maps. However, most of these buildings were later demolished or replaced by modern structures. Of special note is the complex surrounding St. Benedict the Moor Catholic Church (441 East Broad Street). In 1874 five Benedictine monks arrived from France at the invitation of Bishop William H. Gross and established a black parish with a chapel on the corner of East Harris and East Broad streets. The congregation moved to its current location in 1889, though the existing sanctuary only dates to 1955.²²

St. Benedict's flourished in large part because of the patronage of individuals such as Mother Matilda Beasley. A native of New Orleans, Beasley was the second wife of a prosperous African American merchant named Abram Beasley, who died in 1878. Beasley took Franciscan orders founded the St. Francis Orphanage for Colored Children in 1887. Two years later, she founded the Third Order of Saint Francis, the first convent for African American nuns in Georgia. The institutions moved to East Broad Street in the 1890s and the orphanage provided a home for girls until it closed in 1944.²³ In 1907 the Missionary Franciscan Sisters opened a school for black children in the basement of the church building. It got its own building in 1916 and continued to operate until the Diocese chose to close it in 1969. At that time, the Diocese was wrestling with integration issues and the facilities were in terrible repair.²⁴ The school's most famous alumnus is Associate Supreme Court Justice Clarence Thomas.

St. Benedict's school building was not the only neighbor-

hood structure that declined as the decades progressed. The population makeup of the neighborhood both influenced and reflected the decline. According to Savannah's city directory of 1885, there were 116 households residing in Beach between Liberty and Gaston streets. Sixty percent of the residents were black; 40 percent white. The neighborhood still relied heavily on the railroad, by that time the Savannah, Florida, & Gulf Railroad, for employment. Twenty-four people worked for the railroad, while the directory lists forty-nine others as laborers. The rest of wage earners were employed in service jobs.²⁵ The majority of these people were low-income residents living in cheaply constructed and ill-cared-for rental properties. Decline was inevitable.

As the buildings in Beach aged and deteriorated, people began to move away. The population decline became rather marked in the second half of the twentieth century. In 1970, 1453 people resided in Beach. That number declined to 1124 by 1980, and by 1990, the neighborhood's population was down to 723. Ethnic diversity declined as well. By 1990, the neighborhood was 96.7 percent African American. In 1990, Beach was made up of 359 land parcels. Multi-family residences occupied 38 percent (135) of them, while 28 percent (102) of the neighborhood's buildings were vacant. Fourteen percent (forty-eight) of the lots were vacant entirely. Single-family residences occupied 13 percent of the lots; churches and schools stood on 4 percent; and commercial buildings operated on 3 percent.²⁶ The neighborhood looked doomed.

But a groundswell began to build to save the Beach Institute neighborhood. Preservationist and African American leader W.W. Law called for an effort to save the neighborhood in 1978. That same year, a government urban housing project east of the historic district ran into difficulties when the plan called for the demolition of some historically significant structures to make way for one hundred new apartment units. One of buildings, the King-Tisdell Cottage,

²¹ Spracher, "Beach Institute," 60; and "History," 2.

²² Gary Wray McDonogh, *Black and Catholic in Savannah, Georgia* (Knoxville: The University of Tennessee Press, 1993), 102, 147–8; and Mary Jane BeVard, ed., *Diocese of Savannah, 1850–2000* (Syracuse, NY: Signature Publications, Inc., 2000), 257.

²³ McDonogh, *Black and Catholic*, 153, 214–15; BeVard, *Diocese of Savannah*, 257; and Mary Assumpta Ahles, *In the Shadow of His Wings: A History of the Franciscan Sisters* (St. Paul, MN: North Central Publishing Company, 1977), 139.

²⁴ McDonogh, *Black and Catholic*, 123; and BeVard, *Diocese of Savannah*, 257.

²⁵ Harste, "Study of Lots," 6.

²⁶ City of Savannah, "Urban Redevelopment Plan," 12–14.

originally located at 516 Ott Street, became the focus of public outcry. Built around 1896, the building is one and a half stories, with a one-story full porch, and a one-story rear addition. It features elaborate turned brackets and balusters. Law and others proposed that the cottage be moved to Beach to become a center for black heritage and history and help spark the neighborhood's renewal. In 1979, at the urging of Georgia Governor George Busbee, the Historic Savannah Foundation purchased the lot at 526 East Huntingdon Street. The house was moved in 1980.²⁷ In 1988, the Savannah College of Art and Design bought the vacant Beach Institute building (which had been closed since 1970) from the Chatham County School Board and then a year later donated it to the King-Tisdell Foundation. It reopened in 1990 as an African-American cultural center.²⁸

With such steps, the neighborhood began to recover. After the King-Tisdell cottage was moved, it sparked the renovation of the adjacent row.²⁹ The City of Savannah also grew interested in aiding the Beach Institute neighborhood's recovery, and in 1989 the city council approved a loan of \$8.8 million for new infill construction on the southern end of the neighborhood.³⁰ The city undertook a full-scale survey of the neighborhood and developed a full urban redevelopment plan and sponsored projects such as the renovation and auctioning off of 450–452 and 454–456 Price Street to homeowners. In 1993, when an electrical fire destroyed its late nineteenth-century sanctuary on East Hartridge Street, the congregation of St. John Baptist Church chose not to relocate, but to lend life to the neighborhood's resurgence by rebuilding at the same location.³¹ The church also contributed efforts restoring houses along the street.

Throughout the 1990s and 2000s, the neighborhood has been transformed, fueled in large part by a huge increase in property values in other areas in the historic district, which pushed investors and young professionals who wished to live downtown but could not afford higher prices to look east of Price Street. Derelict buildings were rehabilitated and vacant lots disappeared as sympathetic infill was constructed. The turnaround was so dramatic, that when it hosted the National Trust for Historic Preservation meeting in 1998, Historic Savannah showcased the Beach Institute Historic Neighborhood.³²

The success of the recovery and increased property values continue to spark preservation efforts in Beach. Although still primarily renter-occupied, over the last ten years, the number of owner-occupied structures has risen substantially. Some gentrification has occurred as increased rents have forced lower-income residents to leave the neighborhood. The number of white residents in the neighborhood has risen dramatically, though the area is still ethnically diverse and strong African American institutions continue to flourish in this unique Savannah neighborhood.

²⁷ Mobley, "New Faces;" and Luciana Spracher, "The King-Tisdell Cottage, Savannah, Georgia," 2002, King-Tisdell Cottage Foundation, Savannah, GA, 12–13, 15.

²⁸ Mobley, "New Faces;" and Charles Lwanga Hoskins, *Out of Yamacraw and Beyond: Discovering Black Savannah* (Savannah, GA: The Gullah Press, 2002), 53.

²⁹ Michael Homans, "Beach Institute Houses to Be Converted," *Savannah Morning News*, July 9, 1991.

³⁰ Michael Homans, "'Worst' Area Gets a 'Shot' in Arm," *Savannah Evening Press*, August, 8, 1989.

³¹ Audrey D. McCombs and Melissa Alexander, "Congregation Makes Plans to Rebuild,"

³² Mobley, "New Faces."

Representations of Working Housing in the Beach Institute Neighborhood

NICHOLAS T. FUQUA



May, 1923 The Right Way Magazine Thirty-nine

No 5284

The Glastonbury

A Delightful House for the Narrow Lot

J. T. Pomeroy, Architect, Chicago

This Dutch colonial house can be placed very comfortably on a 30-foot lot and can even be used on a 25-foot lot without crowding. There is a real art in making a slender house look well proportioned inside and out. Three features save this house from having a pinched look; first it is built close to the ground; second, it has lawn on both sides; and third, the skillful handling of the red asbestos shingle roof, particularly the broad expanse over the front entrance and sun parlor. This distinctive elevation with the steeply pitched gable will make it stand out from its commonplace neighbors.

It is remarkable what spacious rooms the architect has been able to contrive in this small home. Entering a small vestibule containing a good clothes closet, we pass into a living room the full width of the house with fireplace and book-shelves at the further end. Opening onto the living room is a splendid sun porch with bay windows that give a fine view up and down the street. The stairs ascend from the other end of the living room. Through a cased opening we proceed into a comfortable dining room. Beyond this is the small kitchen with room for a breakfast table in the far corner, if desired. A screened porch opens from the kitchen at the rear.

Upstairs two fine bedrooms extend the full width of the house, each with windows on three sides. Between them is a well planned bathroom. The alcove nook in the front bedroom has a built-in window seat which may be used as a cedar chest.

In 1853, the Savannah, Albany and Gulf Railroad moved its operations to the eastern edge of Savannah and triggered a boom in worker housing. When the railroad bought the four and a half acre garden lots directly to the east of the rail yard, investors began building modest rental houses in the area. African-American laborers, seamstresses, cooks, coopers, porters, pattern makers, picture framers, and even messengers rented, bought, and built here between 1867 and the first World War. The railroad needed convenient and inexpensive housing near the work site for its employees. Largely developed by private investors for the railroad, the one story worker cottage became the most prominent building type.

Edward Vincent published a detailed map of the city in 1853 showing building footprints, the same year the Albany and Gulf relocated on the eastside of Savannah. At this time the area bounded by Liberty, Price, East Broad and Gordon Streets, named for Savannah's first African American school, the Beach Institute established in 1867, was still only empty lots. A description from 1909 by one of the Beach Institute's teachers, Miss B. D. Hodges, describes the neighborhood,

This school is located on East Harris Street, Savannah, Ga. On one side, within easy walking distance, is the business section of the city, and also the fine square and beautiful park which helps to make Savannah the delightful city it is. Within a few blocks also is the De Soto, the ideal hotel for southern tourists, with its broad porches and its setting of green lawn, flowers and shrubbery. On the other side of the school is a very different section. Almost from our door extend long rows of tenement houses, inhabited for the most part by hard-working, respectable colored families; but a little further on we find ourselves in the colored slums, where the streets seem full of children and the doorways with idle women. But even here you find many a brave mother toiling at the washtub to give her child a chance for that coveted education.

The earliest cottages in the Beach Institute appear to be a handful of small structures that were built in 1860. By 1884 Savannah had been documented for the first time using Sanborn fire insurance maps, which indicate increasing

development of worker housing on the periphery of the city. The maps show the west end of the 500 block of East Charlton as "Mostly Negro Shanties." The 1888 Sanborn indicates a Planing Mill and shed existed on the site, but had been torn down by 1898. Even the lanes between the main cross streets were utilized, as property owners constructed cottages facing onto the lanes in order to maximize profits.

The Central of Georgia Railroad began publishing *The Right Way Magazine* during World War I called. In its advertising, content and presentation the periodical directed the Central employee towards safe and moral behavior, while representing the daily life of both managers and laborers through idealized images of prosperity and comfort. The magazine featured a number of house plans in each issue, as well as a section entitled "Some Attractive Homes of Central Employees," which included photographs of workers in their homes. Many of these were in Savannah, providing a cross section of worker housing during World War I and the 1920s.

Of particular interest is the home design featured in the May 1923 issue, featuring the "Glastonbury" home. The tiny front and rear stoops, and narrow rooms, reflecting the economical plan of the worker cottage, are disguised as a picture of suburban luxury. An excellent example of a two story worker residence, which looks very much like those in the Beach Institute, appears in the October 1924 issue. It is the home of Sam Youngblood, General Foreman at the rail yards. Some other interesting housing types can be seen in the July, August and September issues of 1924, illustrating the development of bungalow style of housing that flourished across the country in the 1920s.

Materials and Technology

Tabby

Tabby is an indigenous building material that was commonly used in the early nineteenth century and remains in many of the industrial and domestic structures that survive in Georgia, South Carolina, and Florida. Although some tabby structures date to the early eighteenth century, it was in 1805 that Thomas Spalding, a planter from McIntosh County, Georgia, began to extensively use and promote tabby as a building material. According to Spalding, "Tabby [is] a mixture of shells, lime, and sand in equal proportions by measure and not weight, and makes the best and cheapest buildings, where the materials are at hand, I have ever seen; and when rough cast, equals in beauty stone." He recommended that the sand be washed from the oyster shells, the mixture made a day in advance and placed into wooden boxes for two days to amalgamate. His recipe was ten bushels each of lime, sand, shells, and water to make sixteen cubic feet of wall. The oyster shells were cooked on a hot fire and then crushed into a rough powder. The wood ash was included in the mixture as well. Whole oyster shells were added as binding agents. Spalding also cautioned against building the walls too high. The modern definition of tabby is a lime-based concrete, un-reinforced, with shell and shall fragments serving as the coarse aggregate.

Tabby was a cast-in-place construction material. Builders poured the tabby into wooden molds approximately twelve to fourteen inches wide, held together by wooden wedges. After it was tamped to eliminate voids, the tabby was allowed to harden for a day. The construction progressed upward in

twelve-inch lifts. Once the walls were complete, the exterior of the structure was covered with stucco to conceal the board impressions and holes left by the wedges. As a result, it is often difficult to determine which buildings are tabby structures.

The threat of fire was a great concern in Savannah in the late eighteenth and early nineteenth centuries. William Jay, a young English architect, promoted the use of such fire-proof elements as tabby, coquina (coarse porous limestone composed of shells and shell fragments loosely cemented by calcite), brick and iron in his designs. The Owens-Thomas House located on Oglethorpe Square is a prime example of a tabby and coquina structure. Lt. Noble Jones also used tabby to build his residence at Wormsloe on the Isle of Hope, ten miles southeast of Savannah. The residence, barn and two extant slave cabins at Chocolate Plantation on Sapelo Island are also excellent of tabby structures.

The pinnacle of tabby construction occurred between 1805 and 1842. Spalding promoted the use of this cheap and easy building material by publishing pamphlets describing its production. The widespread dependence upon tabby coincided with the growth of plantations on the Sea Islands and the mainland. As profits grew, plantation owners required more work and storage areas and houses for themselves and their slaves. The introduction of Portland cement in 1843 superseded tabby as the preferred construction material because of its superior strength and hardness. The Civil War disrupted building activity and the breakdown of the plantation system in combination with cheaper and stronger construction materials effectively diminished the use of tabby.

The study of tabby is relatively new, but in 1998 the Historic Preservation Division of the Georgia Department of Natural Resources, South Carolina Department of Archives and History, Florida Bureau of Historic Preservation, the Jekyll Island Authority, and the National Park Service, participated in a symposium entitled "The Conservation and Preservation of Tabby: A Symposium on Historic Building Material in the Coastal Southeast." Scientists and archaeologists presented data on tabby's chemical and physical composition; its compressive, tensile, and shear strength; and its stress-strain curve. Composition tests revealed that the ratio of lime, sand, shells and water varied from site to site. Scholars also researched the history of tabby at various sites in Florida, Georgia, and South Carolina. The conclusions reached at the conference included facilitating an understanding of tabby, developing guidelines for assessing levels of deterioration, and developing a plan for future intervention at historic sites.

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Savannah Grey Brick

Now, Savannah Grey bricks are highly prized for their unique coloring and local historical significance. The clay comes from three different sites around the city. The oldest bricks were made from deposits on the banks of the Savannah River under the Trustees Garden bluff; the second area, and perhaps most famous, were the Hermitage Plantation bricks; the last and most recent area were the bricks produced by the Lovell Brick Company located on Louisville Road near Pooler. The bricks from the Trustees' Garden kilns were manufactured in the 1730s; those from the Hermitage date to the early nineteenth century; and the Lovell bricks were produced from circa 1885 to 1910. The oldest bricks in their original state are in the Herb House in the Trustees' Garden. Fingerprints are visible in the bricks used to build the Salzburger church in New Ebenezer.

When Henry McAlpin purchased the land that comprised the Hermitage Plantation in the 1790s, he intended to develop an industrial plantation rather than an agricultural one. Its location on the Savannah River was strategic

for his logging activities; there was an iron foundry, rice mills, sugar works and brick works to manufacture bricks from the large clay deposit located on his property. Two hundred slaves worked on the plantation and their skills in iron-mongering and brick production are still evident in the buildings of Savannah today. In order to facilitate the covering and uncovering of his kilns during the firing of the bricks, he laid railroad ties, also made in his foundry, and built a shed that could be moved along the ties. Though powered by animals rather than locomotives, this was reputed to be the first operational railroad in the United States.

Savannah Greys are porous, lightweight, irregular in shape and twice the size of modern bricks. The bricks can withstand compression tests of 2500 pounds per square inch, even when wet. The bricks, however, are not gray at all, but range in hue from pink, brown, and purple. The iron content in the clay gives the brick its special color. The amount of sand, lime in the mortar leeching into the bricks, and age also adds to the variety of colors. Savannah Greys were baked longer than English bricks, but not as long as modern bricks, so they would not acquire a vitreous hardness. Three grades of brick resulted from the degree of heat in the kiln: Savannah Grey, hard brown, and soft brown.

The origin of the name "Savannah Grey" is obscure. One suggestion is that in 1934, during the reconstruction of the walls at Fort Pulaski, an architect at the fort referred to the bricks as grey due to the "chocolate"-purple tones of the bricks. Another possibility comes from the color of coastal clay used to make the bricks.

A request by the superintendent at Fort Pulaski in 1934 for 200,000 bricks from building wreckers to match the extant bricks at the fort generated local interest in the bricks and prompted others to seek the "Savannah Greys" for themselves. Some notable examples of Savannah Greys can be seen in the Central of Georgia railroad bridge over Louisville Road constructed in 1852, the Henry Ford residence in Richmond Hill, the walls of Fort Pulaski, and the Herb House at the Trustees Garden.

— LM

John Rourke: Iron Master of Savannah

Much of the South's devastating loss in the Civil War can be attributed to the lack of industrial resources so readily available in the North. Determined to alleviate that deficiency, many Southerners in the postbellum era attempted to industrialize quickly to stimulate the southern economy. As a busy transportation center, Savannah was in an excellent position to capitalize on the new inclination toward industrialization, especially the manufacture of steel. Pig iron and coal produced in Alabama traveled by rail to Savannah, and most were loaded onto ships and railroads for destinations all over the United States and Europe. For men such as John Rourke, however, the situation offered an opportunity to produce iron and steel products in Savannah.

Born in Cork, Ireland in 1837, John Rourke came to the United States with his parents to escape the devastating potato famine of the 1840s. His father Arthur Rourke went to work as a molder at an iron foundry and quickly settled into Savannah's thriving Irish-Catholic community. After John finished school, he joined his father in the profession and married. During the Civil War, John Rourke served in the Irish Jasper Greens of the First Volunteer Regiment of Georgia, and helped to build the pontoon bridge over the Savannah River by which the Confederate soldiers evacuated the city to escape the approaching northern troops. Captain Rourke was captured, however, and remained a prisoner at Fort Pulaski until the end of war.

After the war, Rourke resumed his career as a molder at the Monahan and Parry Foundry. In 1875, Rourke bought out Monahan's share and the company became known as John Rourke Iron and Brass Works. The new owner rebuilt many of the buildings on the site, located on the lots at 602-608 Bay Street. Rourke's family grew along with his business. When his two sons were old enough to join the business, the company became known as John Rourke's and Sons Iron Works. Known throughout his lifetime for his community spirit, Rourke was devoted to the Irish community and national patriotism, which he demonstrated by taking with him to Cuba his own six pound cannon with which to fight in the Spanish-American War.

Rourke's utilized a relatively new and innovative blower system in the furnace, making it eight times as strong as a charcoal furnace. The Bessemer process of removing carbon from molten iron by blowing air over it had virtually revolutionized the southern iron industry and Rourke implemented the new technology to produce a higher quality and more cost efficient product. The original building housing the furnace survived intact the hurricane of 1880 and was dubbed "Gibraltar."

John Rourke invested a percentage of the company's profit back into the ironworks, as well as associated businesses that would enhance the operation of the foundry. In 1888 Rourke financed a railroad spur from the Central of Georgia Railroad to service his company and the other businesses on the east end wharves. To save on service fees from the city of Savannah, the ironworks purchased a tugboat to dock vessels scheduled for repair at Rourke's. Through a legal battle over delinquent repair fees, the company acquired the Savannah Steamship Company and, as a result, could transport commodities to Charleston more quickly and easily than competitors. Rourke built dry docks to repair his vessels and also those from the Ocean Steamship Company, for many years the primary mode of transporting passengers and cargo to Boston and New York.

Work contracts with the city of Savannah proved lucrative for Rourke's. The company repaired all iron items, including fences, monuments, water mains, meter covers, steam gauges, manhole covers. In 1893, and again in 1897, the company repaired the quarantine station on Tybee Island. In 1898 the city contracted with Rourke's to construct a new sewer system. In addition to government and industrial contracts, Rourke's also produced and repaired iron items for the general public, including railings, pulleys, hangers, steam gauges, water fittings, and pipes. To capitalize on the company's success, Rourke's opened a store on the property which sold iron items, such as candle holders and brass and copper pots, to the public and food and beer to foundry employees.

Due to this increased business, by 1898 the company expanded its physical facility to cover lots 602 through

634 of East Bay Street. At peak production, the company employed hundreds of African-Americans and poor whites, many of them Irish immigrants. By 1902 Rourke's had become the largest iron works south of Baltimore and John Rourke became known the "iron master of Savannah." That same year, however, the ironworks suffered a devastating fire in which company patents, patterns, and customer blueprints were lost.

Within one year Rourke rebuilt his factory and bought new and more modern machinery. John Rourke Sr. remained the owner and operator of the company until his death in 1932. His burial plot in the Catholic Cemetery is surrounded by a Rourke's iron fence. His son, James Rourke, managed the company until his death in 1942. The company remained in operation until 1953, when Savannah Machine Shop acquired it. Although no longer in existence, there remains in Savannah much evidence of Rourke's ironwork and industrial mastery. Many of the homes, businesses, parks, and cemeteries in the city and surrounding environs contain iron or brass elements manufactured, placed, or repaired by the company. All bear witness to the skill required to produce and assemble such works of industrial art.

SUGGESTED READINGS

Savannah Morning News (1874–1976).

Peter Temin, *Iron and Steel in Nineteenth Century America* (New York: Harpers, 1984)

— RA

The Mills B. Lane Family in Savannah

REXANNA KELLER LESTER, *Savannah Morning News*

The Mills Bee Lane legacy in Savannah is legendary, and extends through four generations. The first Mills B. Lane arrived formed the Citizen and Southern Bank upon arriving from Valdosta, and in 1906 built the a grand house at the corner of Gaston and Drayton Streets. He also purchased Lebanon Plantation in 1916.

Raised in Savannah, Mill Lane, Jr. moved to Atlanta with his father's bank and was responsible for underwriting the stadium that helped draw a major league baseball team. He and his wife, Anne, returned to Savannah to retire, at which time they began restoration projects on local houses, created the Ships of the Sea Maritime Museum on River Street, and funded numerous civic projects such as gilding of City Hall.

The name then passed to the nephew of Mills Lane, Jr. was named Mills Lane III. Preservationist, publisher and architecture scholar Mills Lane IV was the only son of Anne and Mills Lane Jr. Anne Waring Lane had the aristocratic family lineage, while her husband had the practicality and business influence of a powerful banker. The family preferred doing good deeds behind the scenes and rarely accepted public recognition. However, Mills Jr. and his wife saved more than fifty historic houses in downtown Savannah through the best practices and methods of 1960s preservation. In these projects, they often used Savannah's leading restoration architect, John LeBey, who had started in the area in 1936 with the restoration of Fort Pulaski National Monument.

When the Civic Center was built in the late 1960s, in the process destroying Elbert Square, Anne and Mills, Jr. saved several houses by moving them to lots on or near

East St. Julian Street and Washington, Warren, Columbia, and Troup Squares. Photos document the houses moving on truck beds down the streets. Mills, Jr. then hired landscape architect Clermont Lee to design gardens for several of the houses, including the John Eppinger House moved to 425 E. Bay St. for their own home. They also hired her to redesign Madison, Troup, Warren and Washington squares. Her designs restored the squares, as city plans had allowed street cars to pass right through them. To accommodate the flow traffic around the squares, the city adopted Lee's suggestion that the corners around the squares be curved.

Mills Lane IV grew up in Atlanta and took frequent trips to Savannah to visit family. He started as a music major at Harvard University, but decided he couldn't live up to his own exacting standards and changed to history. Before and after serving as an officer in the U.S. Navy, Mills IV tried banking and hated it. He did, however, carry on his father's devotion to rebuilding Savannah's houses and squares, with an even closer attention to historical detail. He did not necessarily seek to make exact replicas of what had previously existed, but tried to create a sense of the general mode through his own taste and expertise.

His parents had renovated 14 Price Street, where Mills IV lived when on leave from the Navy, and when he first returned to Savannah. The brick infill house he built in 1999 at 312 Tattnall and called "the villa" may have been inspired by this Price Street residence. Mills Lane IV also inherited his father's love of story telling. He formalized that love by writing a dozen books on Southern architecture,

and authoring or editing more than fifty other publications about Southern cultural and social history.

Those award-winning books are distributed through the Beehive Press, set up in 1970 when Mills IV was only 28, in the basement of the Bernard Constantine House on Pulaski Square. Built in 1845 for a butcher and real estate speculator, the side porch, in the same style as the original front porch, was added during Mills IV's 1971–72 restoration. During the 1970s Mills IV continued his family legacy of community involvement, serving as president of the Telfair Art Museum board and educating the public on architecture and history.

While keeping the business going in Savannah in the 1980s, he lived primarily in a New York apartment and wrote an eleven-volume series entitled, *Architecture of the Old South*, based on his own research and travel through the region. When he returned to Savannah in the 1990s, he spent two million dollars in an effort to recreate the Bull Street streetscape from Bay Street to Forsyth Park, complete with trash containers imported from France, cast-iron Bishop Hook streetlights, brick sidewalks and tree lawns.

He also moved the Ships of the Sea Museum to the Scarbrough House on Martin Luther King, Jr. Boulevard, a structure which he had restored in 1994–96. Anne and Mills Lane Jr. had moved the Sheftall House, current home of the Historic Savannah Foundation, to Columbia Square. For a time it had housed the Unitarian Fellowship. After the Unitarians moved back to their original church building on Troup Square, Mills Lane IV restored the exterior of the building to its Gothic origins with new gardens and ironwork guided by extensive research. Mills IV dedicated his life and fortune to realizing his vision of Savannah. That vision led to the complete restoration of eleven houses, and the construction of six new houses as urban infill. This vision extended to the landscaping of squares, for which he established the Landmark District Tree Fund to plant canopy trees. His work was instrumental in the development of a structured citywide plan for using the squares for public events.

Mills IV died in 2001 at age 59 from Hodgkin's Lymphoma. At the time, community leader and friend Swann

Seiler said, "I cannot imagine what Savannah would be like without the generosity of the Lane family. Mills Lane cared about this city with a passion few of us can even imagine. His legacy will be the beautiful homes and structures he painstakingly restored for the benefit of generations to come...I will miss his friendship, his wit and his zeal for life."

In a Jan. 1, 2000, essay for the Savannah Morning News, Mills IV wrote: "The most enlightened preservationists are not just trying to repair old bricks and mortar, but to rebuild an environment in which more human and civilized values can be restored and flourish." Mills' partner of twenty years, Gary Arthur, oversees the Beehive Press, and is currently collaborating with architectural designer Dirk Hardison, on a book about Mills B. Lane IV and his preservation legacy.

Sites

SAVANNAH DAY SELF-GUIDED WALKING TOUR

1. **Savannah Cotton Exchange, 1886**

William G. Preston, arch't

100 East Bay Street

2. **City Hall, 1905**

Hyman W. Whitcover, arch't

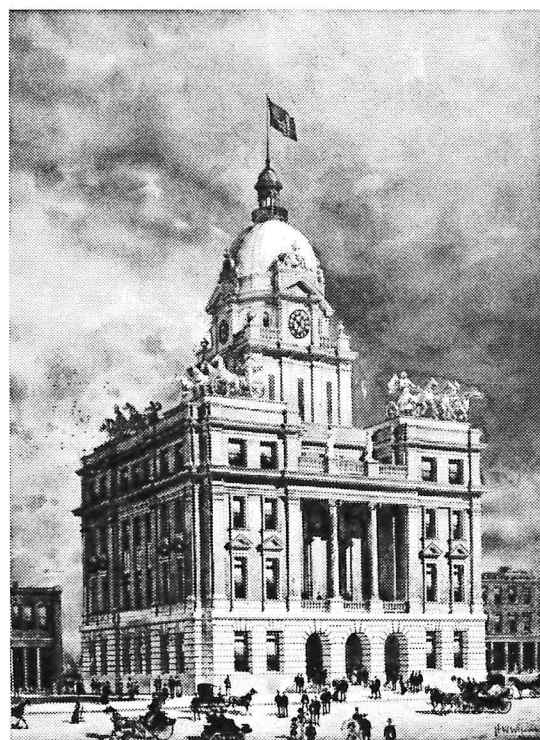
o Bay Street

Savannah's City Hall is set prominently atop Yamacraw Bluff, overlooking the Savannah River to the north, with a commanding view south down Bull Street, the city's central axis. Hyman W. Whitcover, who had completed other projects in the area including Sacred Heart Church on the corner of Bull and 33rd Streets, and several residential homes, was chosen as the architect.

The base of the building is constructed of hewn granite blocks extending twenty-seven feet below the sidewalk on the Bay Street side. The first floor is smooth granite with deep joints, the second and third floors are sand colored limestone, the fourth floor and dome base also of limestone. On the interior, a rotunda extends up the full height of the dome. A contemporary rendering of the building shows a golden quadriga on each of the four corners, but these were never constructed.

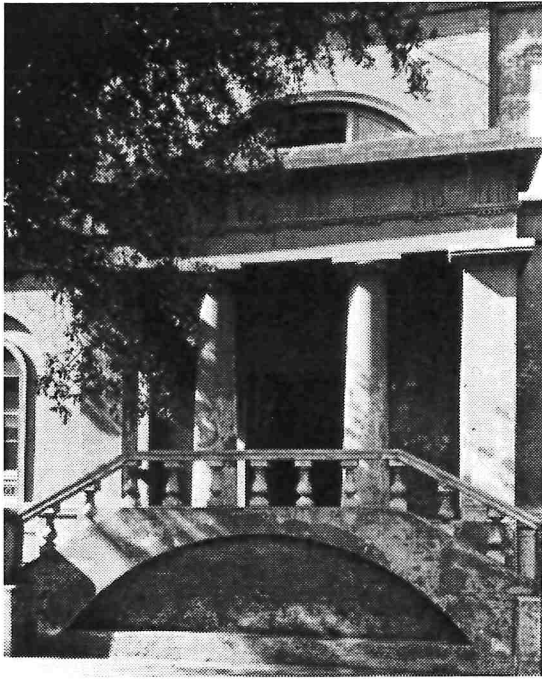
Prior to the City Hall town facilities and government meetings were held in the City Exchange building circa 1799, but in 1903 expansion was needed for more space. A committee rejected the idea of renovation and expansion, opting that a new facility should be built. The new building speaks to Savannah's embrace of modernity through the use of the Beaux Arts classicism, made popular in America a few years earlier by the designs of Burnham and Bennett at the 1893 World's Columbian Exhibition in Chicago.

Some renovations have been made over the years. Most notably, gold leaf was added to the dome in 1986 and 1996, replacing the original copper, under the patronage of Mills Lane IV. The clock has also been replaced, and electrical systems have been updated to comply with modern fire codes. Though not all city government offices are housed in the building today, City Council meetings and the mayor's office still on the second floor.



Savannah City Hall

City of Savannah, Georgia, Public Information Office and Research Library and Municipal Archives. Original watercolor, Office of the Clerk of Council, City Hall.



William Scarbrough House

3. **William Scarbrough House, 1819**
41 Martin Luther King Jr., Blvd

One of three remaining William Jay houses in Savannah, this building was constructed in 1818. Scarborough was the president of the Savannah Steam Ship Company, builders of the first steam-powered vessel to cross the Atlantic Ocean. Although the venture proved unsuccessful, it was a pioneering effort in the development of ship technology.

The Scarborough House was a similar architectural innovation, as it is one of the first classical revival houses in America. The beautifully executed Greek Doric portico, round arched windows set in larger recessed arches, and Roman *thermae* window at the second story level make a dynamic example of classicism. The interior features an elaborate entry hall covered by an early skylight which illuminates a Doric colonnade below. Adjacent to the entry hall are parlors, which like some of Jay's other residential buildings, have elliptically shaped rear walls.

The house has experienced much travail throughout its history. Scarborough lost the house to bankruptcy in 1820, and it stood empty for many years in the nineteenth century before becoming a boy's orphanage and school in 1870. A third story was added in the 1890s when the building was used as a school for African Americans. In 1976 Historic Savannah Foundation removed the upper story and restored the building as its headquarters and a museum property. When Historic Savannah Foundation moved to Broughton Street in 1995, Mills Lane IV and the Beehive Foundation purchased the property for use as the Ships of the Sea Museum that his father Mills Lane, Jr. had established on River Street in 1966. It now houses one of the nation's finest collections of ship models and interprets the history of Savannah's maritime heritage.

The son added a new rear portico design based on the original front portico. The addition might be considered the only new Regency style architecture since Jay. Lane restored the iron cresting to the roof of the side porch. He also commissioned a floor cloth based on period design, including graining and marbleizing by Bob Christian. The existence or positioning of an original staircase is unknown, so only the back staircases were restored.

The private garden is the largest in the historic district.

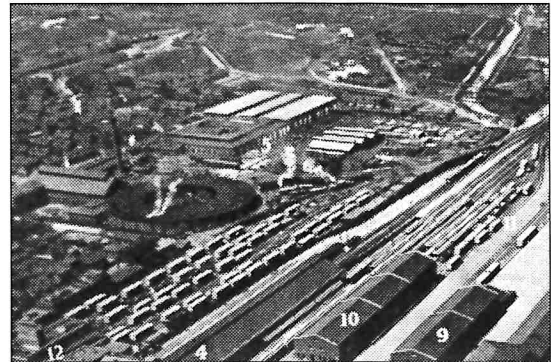
—DH, CJ and RL

4. **The Central of Georgia Shops and Terminal c. 1850–1940s**
601 West Harris Street

For over one hundred and thirty years, the west side of Savannah bustled as the terminus of the Central of Georgia, one of the most significant southern rail lines. Founded in 1833 as the Central Railroad and Baling Company of Georgia, the company greatly expanded in the 1850s in connection with the apogee of the profitability of the Old South. As part of its growth, the Central erected a vast complex of sprawling rail yards and industrial, administrative and commercial buildings to handle its passenger traffic, transport of goods, and maintenance of motive power. Renamed the Central of Georgia Railway in 1895, the company continued to upgrade and incorporated new technology within its structures at the Savannah terminus through the 1930s.

Considered a model for other railroads when the complex was opened in the 1850s, the railroad's engineers and employees continually updated facilities and equipment. Modernization and "The Right Way" (the company slogan, reflected in the title of the company's in-house magazine) were said to be the norm in Savannah. The Savannah terminus housed the company's freight warehouses and passenger facilities that serviced the entire Central of Georgia line—nearly 500 miles of track. Savannah also boasted the only passenger coach shops on the line. The roundhouse facility included blacksmith's forges, a machine shop, a carpentry shop (with pattern storage), a planing mill, an electrical shop, and shops for metal fabrication. The roundhouse serviced the line's steam locomotives. Altogether, the complex was a focal point of Savannah's economy, home to a multitude of working people, from the draftsman to the Pullman Porter, the blacksmith to the corporate executive. Six hundred and thirty-one men were employed at the Shops in 1923 earning monthly wages of \$70,000 in total.

The complex had its setbacks and its successes. A fire on November 16, 1923 claimed the carpentry, coach, and paint shops as well as some minor structures. Rebuilt immediately, the refurbished site again gained national attention for its efficient layout. In the 1930s and 1940s, however, as diesel began replacing steam, and as the southern agricultural economy declined, Savannah's shop budgets began to fall. When dieselization of the Central



was complete in 1953, Savannah's facility became outmoded by larger and newer complexes, such as those in Macon, Georgia. In June 1963, the Southern Railway commandeered the Central in a hostile takeover, leaving the site that had been home for thousands of jobs and services on its last legs. According to Savannah newspapers, "Within 24 hours of the takeover, 200 Savannah employees of the Central, including many in the mechanical department were fired." The entire complex was closed in 1971.

The Roundhouse Railroad Museum is today known for their successful preservation and adaptive reuse of their five acre site. In all, the remaining railway structures that date from the 1850s through the 1920s cover over 33 acres of land on the western edge of Savannah's historic district. Its importance is evident in the Historic American Engineering Record's choice to make it their first project in Georgia. The 1861 Train Shed was nominated a National Historic Landmark in 1976, as the oldest of eleven surviving long-span, trussed roof train sheds in America, and the entire site was nominated as a National Historic Landmark District in 1978.

In 1997, the state legislature designated the site the Georgia State Railroad Museum. As in the downtown historic landmark district, successful adaptive uses and historic interpretation of the various structures will preserve this complex as one of the oldest and best examples of America's industrial past.

Specific Sites

The extant structures of the Central of Georgia, demonstrate how architects and engineers employed the technology of the day with a genius for grace and style.

A. **Kiah Hall (former Central of Georgia Railroad Corporate Headquarters/"Grey Building"), 1856
227 Martin Luther King, Jr. Blvd**

Built at the height of Classic Revival styles in America by architects Augustus Schwaab and Martin Mueller, this building displays fine finishes and details. One hundred and twenty-four feet deep and three stories high, this structure housed the Central's main

administrative operations and presidents' offices. It later briefly served as division offices for the Southern Railway. The massive Roman-Doric period columns give the feeling of strength and solidity to the façade transpiring into the "empire" the railroad would have in Savannah. It was located prominently along one of Savannah's busiest thoroughfares. Its front windows look out onto West Broad Street (now Martin Luther King, Jr., Blvd) one of the city's first two paved streets. Above the entry, in the center rectangular coffer of the outer portico is a C.R.R. mural restored by students of the Historic Preservation Department of the Savannah College of Art and Design (SCAD).

B. Up-Freight Warehouse, 1853

Before the Grey building was erected, Martin Mueller designed this eight hundred foot long by sixty-three foot wide warehouse was composed of Savannah grey brick originally covered by mastic. This warehouse was built in connection with the southernmost viaduct over West Boundary Street during the boom period of Georgia cotton production.

C. Down-Freight Warehouse, 1859

Built in response to the overwhelming freight demands to the Up Warehouse, this six hundred foot long and thirty-six foot wide shed, also by Mueller, was built to house fruit and vegetable produce. Its westernmost fifty feet also has a two-story shed once used for storing tools and an office for railroad repairs. Both the Up and Down Warehouses originally had wooden floors with air space below. The floors were pitched to roll freight from the trains to the carts or trucks. SCAD currently uses this building to house its Historic Preservation, Architecture, and Interior Design Departments.

**D. Eichberg Hall (former "Red Building"), 1887
229 Martin Luther King, Jr. Blvd**

This Victorian era Queen Anne style building of red brick, with

a granite ashlar block foundation, once held the large engineering department of the Central of Georgia. The sheer number of windows on all of its elevations give evidence to the teams of architects and draftsmen, led by Eichberg and Fay, who worked at drawing tables in the massive rooms flooded with natural light. Everything from building additions, repairs, grade crossings, and track configurations on the entire rail system were planned here. Other administrative and freight offices were located in the front sections of the structure. A two-story metal vault that once held railroad records and drawings is still visible on the building's north side. Directly beneath the entry steps of the Red and Grey buildings, doors from the lower levels open onto long rooms running above city sewers. Long troughs once located here served as latrines. Venting holes are still evident in the metal steps of the Red Building. SCAD has now renamed the Red Building "Eichberg Hall" to house its School of Building Arts.

E. **Cotton Yard Gates, 1856**
Martin Luther King, Jr. Blvd.

These brick and iron gates, broken by two turrets flanking a vehicle entry, are all that remain from the structures that enclosed the cotton and freight storage yards. From the mid-nineteenth century through the 1970s, posted guards checked traffic day and night here. Now the gates welcome visitors to convenient parking facilities to the Savannah Visitors Center and Savannah History Museum.

F. **Passenger Depot House, c. 1860; 1876**
301 Martin Luther King, Jr. Blvd

The handsome three-story Italianate Style Depot House by architect and engineer Augustus Schwaab, located at the corner of West Broad Street (now Martin Luther King, Jr. Blvd) and Railroad Road (now Louisville Road), was attached to the east end of the existing Passenger Shed. Construction on this building was started before the Civil War, but it was not completed until years after. The antebellum portions of the rail complex are as they stand today because General William Sherman ended his "March

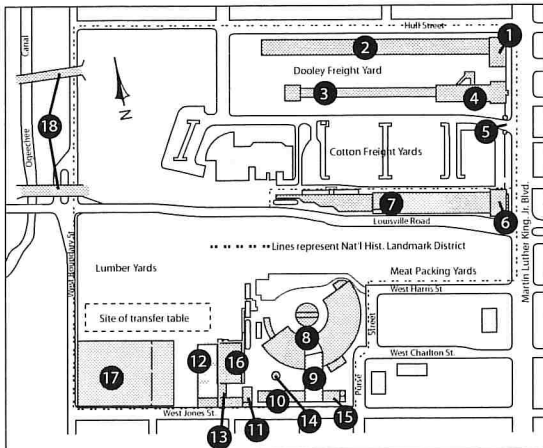
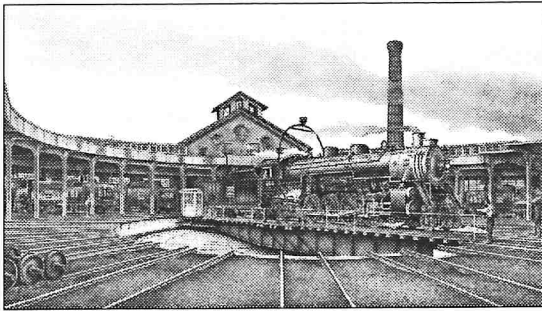
to the Sea” in Savannah 1864, sparing the city from his destruction. According to a well-known local story, Sherman presented the city to Abraham Lincoln in gesture as a Christmas present. Though Sherman’s troops were skilled at destroying the Central’s rails, the rail complex remained largely undisturbed.

Construction finally resumed on the depot house in the 1870s. Documents found at the Georgia Historical Society reveal that many of the timbers erected before the war needed replacement due to rot and water damage. The building was opened in 1876 to glorious reviews by local newspapers as well-lit, “lavishly furnished,” “well ventilated,” and “having all the accessories for the comfort of travelers.” The grand waiting rooms were topped with a second floor for dispatching and executive offices of passenger services.

G. **Passenger Train Shed, 1861**

To the rear of the Depot House extends an engineering marvel, the oldest of the country’s remaining long-span, trussed-roof train sheds. Built in 1861, it features amazingly detailed iron trusses cast to appear like pulleys and rods. Delicate and graceful in appearance, they make light reference to the importance of pulling together the thick outer walls to bear the weight and force of the vast roof and full-length monitor for clerestory ventilation. At the time, this architectural feature probably comforted passengers leery of standing under the expanse of the shelter’s materials. The bell-shaped windows on the north façade are an artistic form of brickwork carrying the loads through great Roman arches. The arches are continued to the ground on the length of the south elevation, where passengers, freight and baggage would have access to the train platforms every hour of the day.

In 1901, longer passenger trains prompted the railroad to add long wooden umbrella sheds off the rear of the shed, westward down the main line. Meanwhile, in 1902, the competing Atlantic Coast Line and Seaboard Air Line built Union Station, just south of the railroad shops along West Broad Street to handle the city’s passenger traffic. Only photos of this picturesque station remain, lamented as one of the greatest losses of local railroad architecture; an interstate highway ramp stands in place of Union Station.



H. **Round House, 1855, 1926** **601 West Harris Street**

The roundhouse has been the most important structure at the site since its construction in 1855. The original roundhouse was only 250 in diameter, contained 37 stalls, and had a small turntable in the center. Completely rebuilt and expanded in 1926, the new design had room for 34 stalls that were each 95 feet 4 inches long. Some stalls were later lengthened an additional 43 feet. At one time, each stall was linked to its own acetylene outlet for cutting torches. Each stall had compressed air outlets from above, and smoke hoods through the roofs. In the 1926 remodeling, seven stalls were converted into a distinct “back shop” area that included a Whiting Electric Drop Table, allowing shopmen to pull off engine’s trucks to service the wheels.

Three turntables have stood on the same site since 1855. The original was a 50-foot Armstrong type with a timber that was hand-turned by slaves to rotate the table. In the late 1880s or early 1890s, a new 75-foot turntable was installed; this was powered by a large deep-cell battery or could be converted to run on steam generated from locomotives in the shop. The current 90-foot turntable is a 1925 model that was installed here in 1946. It operates on a 208-volt three-phase system in which three bronze brush plates collect electric power via an arched commutator. The roundhouse floor texture is made of creosoted end-cut wood blocks that offered shopmen two advantages over concrete flooring: the blocks produced less fatigue and they wicked down grease and oil to reduce slippage.

In conjunction with the State of Georgia and the City of Savannah, the Coastal Heritage Society is beginning to restore rolling stock; these include the elegant presidential car, “The Columbus,” a caboose and baggage car used for educational programming, and the “Georgia Power No. 30,” a fully restored steam locomotive.

I. **Machine Shop, 1855, 1878**

Only the walls remain of the two and a half story building by Mueller, adjoining the roundhouse. This building, over 162 feet long and 61 feet wide, machined rough castings and forgings to as-

semble on the locomotives in the round house. When the second floor was added in 1878, the roof above was set on heavy timber trusses carrying the height of the gables to 51 feet, and up to 60 feet to house the ventilating monitor. Fourteen timber trusses set 12 feet 3 inches apart on center carried the weight of the Pattern Shop on the second floor through a system of 1 1/4 inch wrought iron rods set at 11 to 12 inches on center in a square plan, dropped down in two locations from each truss beam. This alleviated the need for support columns, providing the work space necessary for machining operations on the first level. In August of 1975, just after the summer of HAER studies, Hurricane David caused the structure to collapse. The abandoned, load bearing walls pulled inward on themselves by the suspended and rotting frame. Preservationists have stabilized the remaining structure and fully re-pointed the bricks to prevent further deterioration.

J. Blacksmith Shop, 1855

This original building continues to be used for repair work done at the Roundhouse Railroad Museum complex. At thirteen coal-fired forges spaced along the building's outer walls, smiths heated wrought iron and steel stock that went into engines and cars. Individual tunnels leading to the main smokestack exhausted each forge station. Workers could then lift red hot materials by jib crane to large hammers. The original steam hammers are gone, but in 1998 the museum acquired the fifteen-hundred pound steam hammer that operates on the site today. Archeologists found the placement of footings of a similar hammer, and restored the current equipment to that very location. Boxed out square holds can be seen in the east and west elevations where drive shafts once traversed from the stationary engine house to the west, and a series of drive belts and pulleys operated forge blowers and mechanical equipment. The drive shafts extended eastward into the machine shop.

K. Engine Room, Boiler House, Pattern Room, 1854

This Savannah Grey brick structure is built in the gothic style and displays the romantic quality the architects of the day attributed

to the marvels of steam power and travel. The crenellated parapets are similar to features found on the 1853 Main Line Viaduct over West Broad Street. The original single column beam engine, noted in railroad records to be secured by fine gothic iron motifs and castings, was built by A.N. Miller's Foundry in Savannah. Miller, a New York native, went on to be superintendent of the City Water Works west and south of the roundhouse complex. The engine powered all the drive shafts of the original shops and was fired by a locomotive-style stationary boiler in a partitioned room. The rear portion of this building was the original pattern shop. In 1907, a second boiler was added and electricity was brought in.

Today, the engine displayed within the engine house is an 1852 side-crank Findlay steam engine produced at the Findlay Iron Works in Macon, Georgia. Akin to many engines the Georgia foundry produced to supply the industries associated with Georgia's boom in cotton production, the engine is on loan from collector David M. Sherman. This cast-dome, horizontal, tubular boiler has been displayed at the Smithsonian Institution. The engine had been rescued from the swamps of Florida's Suwannee River in 1953, where it had been used at a defunct cedar pencil mill.

L. Carpentry Shop, 1853

The original building by Mueller that stood at this location probably matched the architectural styles of the engine house, machine and blacksmith shops. It served the departments responsible of painting, carpentry, and repair of wooden parts. A fire in 1923 destroyed the original shop. The Paint and Coach building shops were moved to a new structure to the west, and the shop was rebuilt to address only carpentry projects. In 1984, an arsonist burned the building. What remains of the Carpentry Shop today are only the brick arches of the foundation level.

M. Lumber Storage Shed, 1855

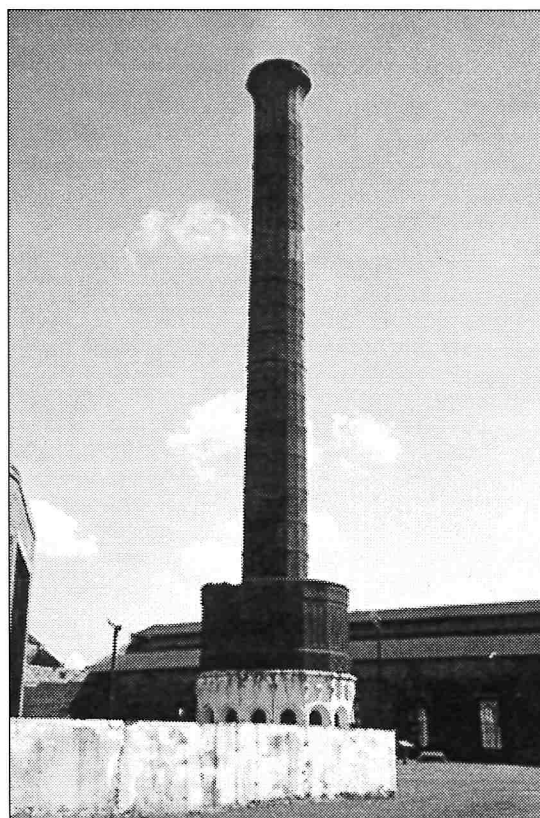
This structure was added on to the east side of the original carpentry shop. The large brick arches and timber frame once stored and kept dry the lumber which was consumed by the continual

demand for coach and box car construction and repair. The courtyard once housed a Daniels planning machine. In the twentieth century, concrete platforms were added because the room was used as a powerhouse/dynamo room.

N. Smokestack & Water Tank, 1855

This engineering marvel, designed by Mueller, rises 125 feet above the shops complex. The rise of this tower created a powerful enough draft to facilitate an efficient burn in the forges and boilers. The stack continuously pulled heat and fumes away from fires in the blacksmith shops and boiler room of the engine house through underground tunnels. Encircling the main chimney is a series of 16 brick arched buttresses that support and carry the weight of a 40,000 gallon water tank. This tank, cast locally by the D. & W. Rose foundry, supplied water to the locomotive tenders in the roundhouse and to the stationary steam engine. It featured a cast iron arrow gauge on the outside to show water levels.

Daniel and William Rose came to Savannah from Preston, England in 1851. Their work is still evident in many of the cast iron balconies, railings, and cemetery fittings found in Savannah today. They eventually cast cannons for the Confederate army in the Civil War.

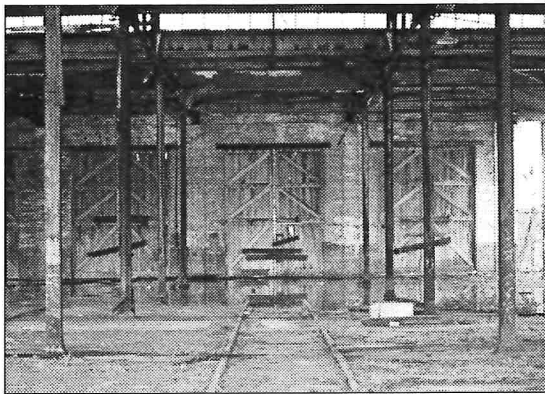


O. Tender Frame Shop, 1855

This building was part of the original complex, and originally held the shops for building and repair of tenders. It also held storage and an office. In 1899, the second story was added for laboratory space, associated in particular with the production of acetylene gas. At a later date, it became a tool house and workshop for air brake construction.

P. Store House, 1925

After the 1923 fire of the Carpentry Shop and its reconstruction, the Store House was erected partly to its eastern wall. By this time, the Central had fully embraced electricity in all of its shops,



and these later structures are evidence of the fact that electric lighting and sky-lit monitors reduced the need for large windows. Reinforced concrete and steel truss work is incorporated with timber beams in the structure. A reinforced concrete loading dock fronts trackage.

Q. The Coach Shop/Paint Shop, 1924/1925

This was the last building to be erected for the motive department yards. Its walls were a hallmark of engineering, safety, and organization for the Central of Georgia. Covering the entire southwest corner of the National Landmark District, the building features almost 110,000 square feet of interior floor space on two levels under one roof. Of this area, the upper floor of the western portion of this building, nearly 45,000 square feet, is open floor space under five massive saw-tooth skylights that was used for the Paint Shop, rebuilt after the 1923 fire. Divided by a party wall, the eastern 14,700 square feet, taller in height, but on one level was the Coach Shop. Within 12 bays that opened on the north elevation to a transfer table, 24 coaches or cars of any type could be located inside at once, and found in different stages of repair. Pieces were dismantled and sent to the lower level shops, of nearly another 45,000 square feet, where craftsmen completed cabinetry, electrical, tinning, lacquering, gluing, and upholstery work. Records for the motive department were stored on the lower level of this shop in the interior chambers away from the massive windows. Such a plan could only have been done with the use of electrical lighting.

Peering through the lower-level windows, you will see Savannah grey brick buttresses dating from the nineteenth century. It is surmised that these buttresses supported the original southwest corner of the lumberyards. The process of repainting a coach or car was of utmost importance in maintaining the rolling stock on any train line. After being stripped of internal pieces in an outer yard east of the building, it would be loaded onto the transfer table and moved to the Coach Shop if necessary, followed by a trip into the Paint Shop. A car would be rolled onto the upper floor and an automatic scaffold operated by air or electricity would raise and lower workers to their appointed tasks. These

were braced at places along the shop floor and up in the steel roof trusses. Workers sanded, repaired, filled, sanded again, shellacked, and varnished coach interiors every five years with intermittent cleaning and re-varnishing every 15 or 18 months. All chemicals and equipment, as well as paint mixing and laboratory facilities were in the building. The company kept an array of materials on hand, from pine for boxcars to imported mahogany for passenger coaches. Two elevators, up to a 6 ton capacity each, and an open layout of shops with a constant flow of material moved on hand or electric push cars, kept work moving through the structure efficiently. Modern fire services, electric lighting, gas outlets for paint removing torches, lavatories with showers and lockers, and a massive internal electric-blower ventilation system rounded off the advancements of the Car Shops.

R. **West Boundary Street Viaducts,
Main line (southern-most) 1853,
Dooley yard (northern) 1861**

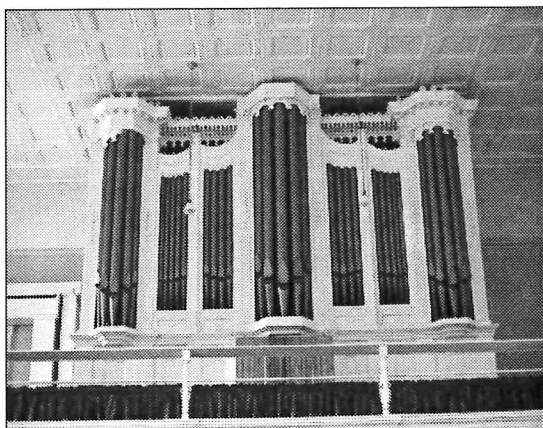
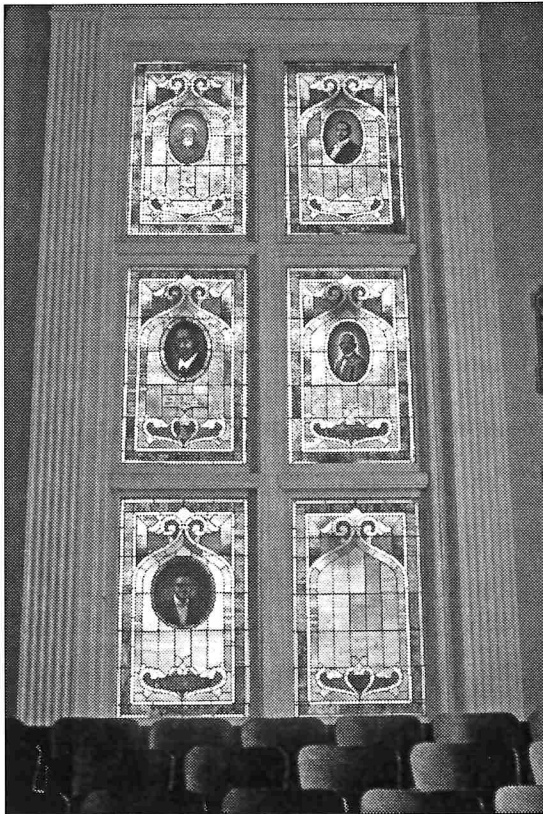
These remarkable antebellum Savannah Grey brick arched train viaducts connected the Savannah terminus complex to the nation.

— PS

The Railroad Bridges

"Bulwarks of Brick" was the title of an article in the November 1952 issue of the Central of Georgia Magazine noting the centenary of the first of two brick railroad bridges across West Boundary Street and Ogeechee Canal in Savannah. Now, almost fifty years later, they are still a significant part of the Central of Georgia's once bustling Savannah complex, and with some care they should achieve their bicentenaries.

Engineers of these structures were Martin Mueller & Augustus Schwaab. The southern bridge was constructed in 1852 and later that year work started on a temporary trestle bridge to support the track to the northern freight house. The 1859 Annual Report of what was then the Central Rail Road and Banking Company of Georgia notes that construction of the present northernmost bridge had been recommended in 1858. Construction began early



in 1859 and was completed later that year for \$27,238.23.

From a distance the bridges appear similar, but while the south bridge has elliptical arches, while those of the north bridge are segmental. The masonry is generally Savannah Grey brick on both, but copings are red Vermont sandstone on the south bridge and granite on the north bridge. The reasons for these variations are unknown. There is no record of any later changes to accommodate heavier loads, although the south arch over the canal has had metal plates and tie bars added.

Close examination today reveals many scars under the south bridge inflicted by large vehicles making sharp turns to and from Louisville Road. Various utility poles and cables help to further spoil the scene. After 1972, Central of Georgia passenger service to Savannah was stopped and vegetation rapidly took over the bridges, adding to the dilapidated condition. About twenty years ago, a group of volunteers concerned with the of root growth on the integrity of the brickwork, met periodically to control vegetation. Now, the Savannah College of Art Design uses the northern bridge to provide students access to a dormitory, while the Coastal Heritage Society envisions restoration of the southern bridge so that steam locomotives could run to and from the historic roundhouse of the Georgia Railroad Museum.

—JS

5. **First Bryan Baptist Church, 1873; completed 1893** 575 West Bryan Street

Located in a historically African American area of Savannah known as Yamacraw, First Bryan Baptist Church features a basilica plan with nave and aisles that are separated by an Ionic colonnade supporting an upper gallery. The current structure was built in 1873 following plans by John B. Hogg, a city surveyor and engineer, in a conservative Greek Revival design. The exterior elevations feature full-height pilasters and a front façade pediment over a recessed portico and tripartite entrance, with a central stained glass window depicting former pastors. Black artisans built the entire structure, supervised occasionally by a Hogg. The choir loft was added in 1945.

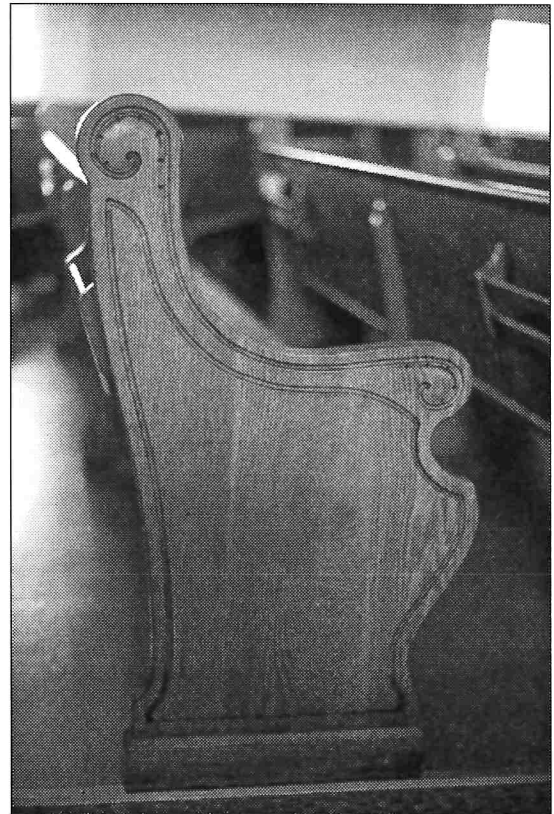
The congregation of First Bryan Baptist Church was orga-

nized in 1788, making it the first black Baptist church in North America. Under the leadership of Andrew Bryan, a slave and ordained pastor, the first church meetings took place in a "rough wooden building" on a site in Yamacraw. The early congregation struggled to stay together, as they were often the subjects of persecution and harassment from many whites who thought that any unsupervised meeting of Negroes was a threat to social stability. The property is also possibly the longest continually held property by blacks in the United States.

In 1832, due to the visits of Alexander Campbell and his doctrine of strict Biblical literalism, the majority of the members of First Bryan Baptist Church left to form First African Baptist Church. Today, both churches celebrate the title, tradition, and prestige of Andrew Bryan's first black Baptist church by sharing a joint anniversary.

In January 1865, four church members were present at a meeting at the Green-Meldrim house with General Sherman, which later resulted in his issuance of Order No. 15, the Emancipation Proclamation. Rev. Ulysses L. Houston was elected legislator from Bryan County and served for two years in state government during the Reconstruction.

—MH



6. **Former Greyhound Bus Depot, 1939** **109 Martin Luther King, Jr. Boulevard**

The former Greyhound Bus Depot was constructed c. 1939 as part of a major building campaign by what had become the nation's overwhelmingly dominant highway passenger carrier. Greyhound's meteoric rise in the 1930s was spurred in large part by its capturing a huge rural and small-town trade not adequately served, or not served at all, by railroads. The bus depot emerged as a major gateway to cities nationwide, second only to the railroad station in its role as a portal.

The Savannah depot was one of many constructed for Greyhound in southern states during this expansive period. More than any other carrier, Greyhound sought to embody its important function in its buildings, making them not only visually distinctive, but symbols of the new era of mass transportation the

company helped create. Greyhound executives saw the depot as a veritable extension of their streamlined buses. Everything about these designs was to exude modernity, sleekness, efficiency, and cleanliness. Few other commercial buildings of the period were more exuberant displays of the intended function.

The architect of Savannah's Greyhound Depot was George D. Brown of Charleston, West Virginia, who along with the Louisville-based Wischmeyer, Arrasmith & Elstwick and New York-based Thomas Lamb, was responsible for most of these buildings east of the Mississippi. Brown's work for Greyhound was concentrated in the South. Along with Savannah, he designed depots in Atlanta (1938); Charleston, South Carolina (1938); Charleston, West Virginia (1936); Columbia, South Carolina (1939); and Spartanburg, South Carolina (1940), among other cities.

Savannah's depot has survived remarkably intact. Indeed, it is an exemplary demonstration of how buildings can display their age gracefully while being adapted to competitive new uses. The building affords a haunting evocation of its former role and of its period, capitalizing on these attributes for its appeal as a contemporary restaurant. The only prominent loss has been the vertical sign that rose as an extension of the canopy. The loss does not substantially detract, however, from the significance of the building as one of the city's best examples of streamline modernism and one of the South's most intact examples of a bus depot from the pre-World War II years.

—RL



7. **Yamacraw Village and
Yamacraw Village Community Center**

Housing Authority of Savannah

8. **The Thunderbird Inn, 1964**
611 West Oglethorpe Avenue

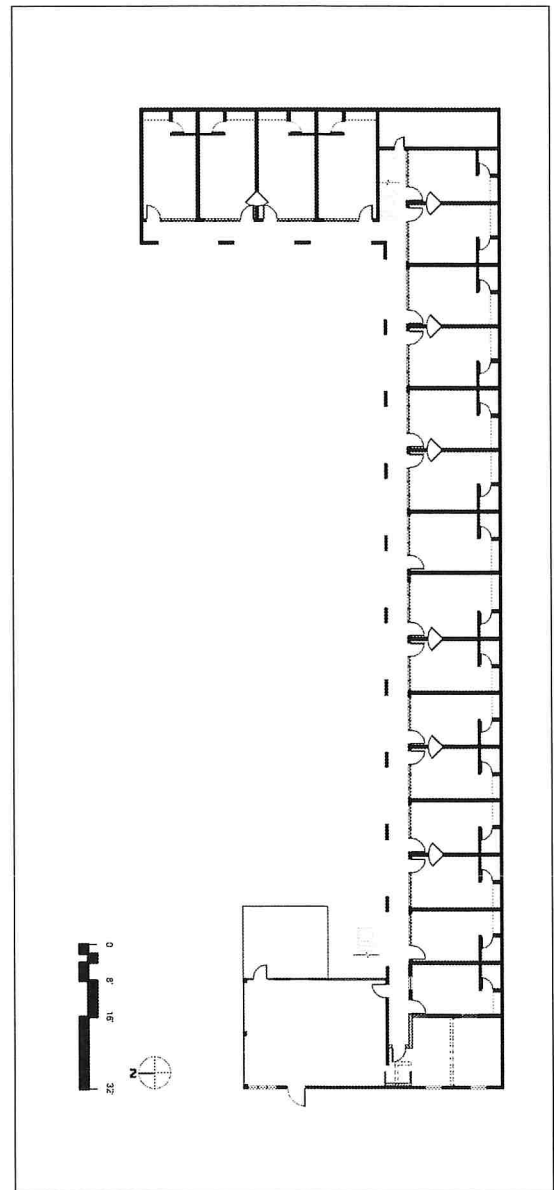
One of the few examples of googie architecture in Savannah, the Thunderbird Inn stood as one of several mid-century commercial buildings greeting automobile travelers arriving from the newly completed Talmadge Bridge from South Carolina. The sleek

cantilever extending from the main office, concrete block construction, and large glass panels set in aluminum frames brought technological innovations of the Modern Age to Savannah. The raised geometric design on the north façade of the main office and repetition of primary colored panels recalls contemporary trends in Modern art, such as the work of Frank Lloyd Wright or even the prints of Andy Warhol.

The Thunderbird was built in 1964 by Stanly Fulghum, as part of a small regional chain, at a time when the number of motels in the US had reached a peak at 61,000. In the early decades of the automobile, cabin camps and cottage courts had provided accommodations for travelers. Grouped in increasingly standardized configurations, the motor courts were gradually connected in single-story buildings with a walkway along the front. The motor inn of the 1950s was a further development of the motel, often two to three stories focused on a central courtyard.

The Inn opened at a time when the number of rooms in motels was increasing, making it difficult for owners to afford the cost of construction. As start-up costs rose, the number of individually owned and operated motels fell and large chains began to take over. Yet its location on Oglethorpe Avenue, a major route into town via Highway 17 and the Talmadge Bridge, and proximity to the Greyhound and Trailways Bus Station made it a successful venture. The development of Interstate 16 between 1966 and 1978, which drew traffic directly downtown, and the construction of numerous motels and motor lodges of a similar architecture character, including the Howard Johnson, put the Thunderbird Inn at the center of a new type of architectural landscape characterized by the use of dramatic forms, eye-catching colors, and neon signs. While the Thunderbird continues to be a popular inn for Savannah's tourists, many of the mid-century motels nearby have become dorms for students of the Savannah College of Art and Design.

—MCG



9. 322 West Broughton, c.1820, 1919.

Perhaps the most remarkable transformation on Broughton Street. What appears now as a large two-story corner store was once an early nineteenth-century high stoop double house, much like

those that still line the more residential streets of Savannah. While evidence of the former house is mainly limited to the building's overall massing, some window openings still show a more domestic scale.

—DR

10. **524 East Jones Street, c. 1875, undocumented [Note: this is the wrong location for this entry, but we are bound to it because of the numbering system.]**

11. **First African Baptist Church, 1861; steeple 1870's**
23 Montgomery Street

First African Baptist Church on Franklin Square shares the early part of its history and heritage with First Bryan Baptist Church. George Leile, a freed black who became the first ordained black minister in North America, established the church in December 1777. Andrew Bryan, a slave baptized on Brampton Plantation became the second pastor of the church in 1778 and was freed in 1779. In 1793, Andrew Bryan purchased a lot on West Bryan Street in Yamacraw and a permanent church building, known as First Bryan Baptist Church, was constructed. The congregation split in 1832 over doctrinal disputes, and the majority of the congregation followed Rev. Marshall, who established First African Baptist Church on Franklin Square.

The church on Franklin Square was erected in 1859, and constructed entirely by members of the congregation, who worked late into the night after long hard days of servitude. For many years the building was known as the "Brick Church," as it was the first brick building in Georgia constructed by African Americans. The two-story structure reflects elements of the English church style with a central bell tower and side stairs. The brick has been covered by grey stucco. The central bell tower, once over one hundred feet high, was blown down during a hurricane in the early twentieth century. A second steeple, dramatically shorter, still holds the original bell. The interior of the church features stained-glass windows, installed in 1885. The pews are hand-crafted with an Ethiopian cross carved on each end. Two aisles

divide the sanctuary into three sections. Rear and side balconies, supported by Corinthian columns, hold the original church pews marked with Arabic script. In the basement fellowship hall, a pattern of small, circular holes were cut into the floor in the shape of a rhombus. Disguised as a decorative motif, these holes actually provided to a four-foot crawl space used to hide slaves traveling north to freedom along the Underground Railroad.

—MH

12. 318 West Broughton, 1923

318 West Broughton housed the first Sears in Savannah, 1930–1939, before it moved to 217–221 West Broughton Street.

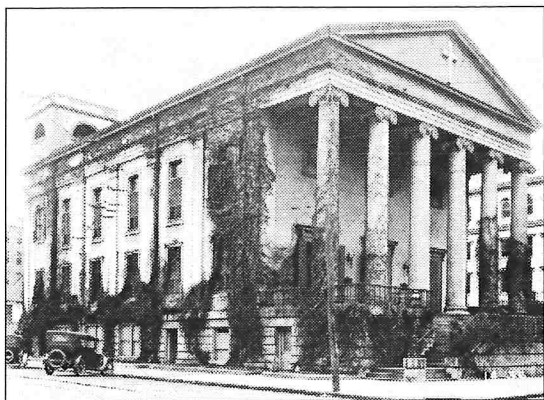
13. City Hotel for Eleazer, 1821

21 West Bay Street

Historically, the City Hotel looked across Bay Street to the river beyond, offering patrons views of the city's most significant commercial avenue and one of the country's busiest ports. Construction on Savannah's first hotel began in 1819, and despite damage by the great fire of 1820, opened for business in the spring of 1821. Proprietor Eleazer Early leased the lower level, which housed a restaurant and bar, a branch of the Bank of the United States, and Savannah's first U. S. Postal Office.

This four-story, brick and stucco structure has a full basement, which is common for Bay Street. The exterior of the building is void of ornament, save for the modest cornice, though historic photographs indicate iron balconies once projected from the main façade. It is divided into seven bays with large windows on the first level, a French door on the second level, and six-over-six double-hung sash windows on the upper three.

In the upper stories, guest rooms flank a central hall and large pocket doors join two rooms into one suite. The second and third floors had beautiful curved doorways, an element often attributed to William Jay, though the building's architect is unknown, and a series of arched entryways which grew progressively grander from the front to the back of the building. Although the walls on the fourth floor have been removed, ghost lines on the floor indicate



Christ Episcopal Church, March 1934.

Branan Sanders, Photographer, Historic American Buildings Survey
HABS GA,26-SAV,2-3.



Christ Episcopal Church, interior facing chancel.

Photocopy of photograph William E. Wilson, Photographer
ca. 1884-1891. HABS GA,26-SAV,2-7

small rooms, possibly for single men traveling alone.

Eleazer sold the building at auction in May of 1829, and though it changed hands several times over the following decades it had many notable guests, including William Henry Harrison, the Marquis de Lafayette, the first three commodores of the U.S. Navy, and James Audubon. On July 29, 1850 City Hotel became the first building in town to employ gas lighting, and it was the only hotel to stay open during the 1854 yellow fever epidemic.

The last guests checked out in 1864, shortly before Sherman's troops arrived in Savannah. In the next year the first and second stories were divided into commercial shops. The building served as lumber and coal storage for most of the next eighty years, until it was purchased in the 1950s by a printing company. At that time the building underwent extensive renovations during which many of the partition walls in the guest rooms were removed, and the stairway on the first level was relocated.

When Hurricane David hit Savannah in 1979 the building sustained substantial damage and the roof was torn off. The hotel remained in this state until it was converted into a brewery and pub, and in 1999 the current occupants, Moon River Brewery Company, opened their doors. The building was added to the Historic American Buildings Survey in 1984 and students of the Savannah College of Art and Design are currently working to update those drawings.

— KNF

14. **Christ Episcopal Church, 1838; burned 1897**
James Hamilton Couper, arch't
28 Bull Street

15. **U.S. Custom House, 1848-1852**
1-5 East Bay Street

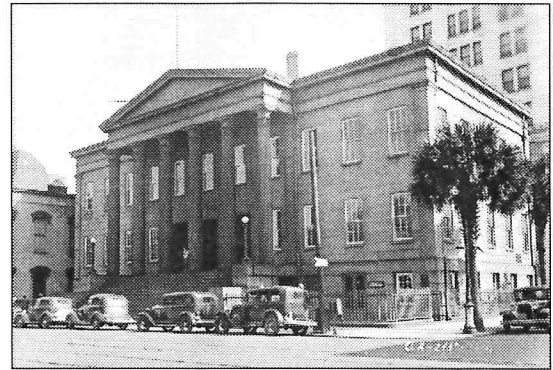
The United States Custom House stands as a testament to a time before income taxes when the U. S. Treasury relied almost exclusively on customs duties for its revenue. Erected in 1848-52 to the designs of New York architect John Norris, Savannah's Custom House is the oldest federal building in Georgia. This severely impressive structure occupies a site of no little significance: here

stood the house where Oglethorpe lived during the 1730s and where John Wesley, the founder of Methodism, preached his first sermon on American soil.

Norris's design for the Custom House conveys a strong, if not stern sense of federal power. Precisely cut grey granite blocks articulate the sober Greek Revival vocabulary of the exterior. Unfluted pilasters at the corners, a simple entablature and the hexastyle portico offer the only relief from the unmitigating plainness of the north-facing façade. The projecting portico justifiably garners attention. Standing atop a steep flight of fourteen stairs, its six columns attest to the creative freedom of the late Greek Revival. Norris employed the unusual and vaguely Corinthian order from the Tower of the Winds in Athens. (Some, including the authors of the historical marker in front of the building, have erroneously identified the columns as having tobacco-leaves, presumably derived from the order invented by Benjamin Latrobe for the U.S. Capitol.) Perhaps Norris used this order because of its uniquely severe absence of a base, a feature otherwise characteristic only of the Doric order. Most remarkably, these columns are monolithic, each weighing about twenty tons and requiring two months to move up the bluff from the river and erect in place.

This Custom House vividly illustrates the imposition of northern federal authority on this important southern port city. Not only did the architect come from the north, but so too did the granite—from Quincy, Massachusetts. Heavy iron doors and shutters provided protection from fire, as well as, one suspects, any southern animosity at a time of increasing north-south tensions. The extension of the portico stairs out over the city's sidewalk was a bold assertion of the federal presence. More explicitly federalist is the ancient Roman bound fasces decorative motif on the iron gates flanking the portico, a symbol of unity that would later be used with such effectiveness by Daniel Chester French on the front of his Lincoln sculpture in the Lincoln Memorial.

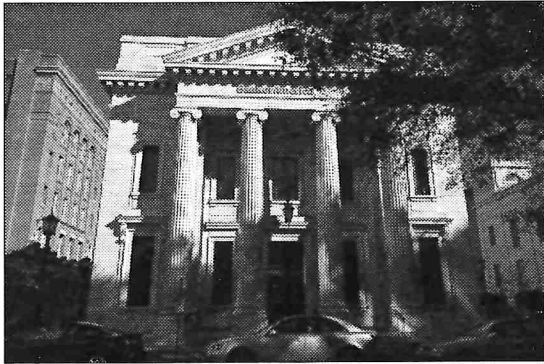
Inside, a spacious lobby leads to an imposing staircase with a pair of symmetrical curving flights. Like the grandiose portico outside, the staircase illustrates Norris' engineering confidence. The stairs cantilever out from the wall and gain their only support by resting on the tread below. Innovative new technology enabled the use of fireproof materials, lead-lined tanks to heat and hold warm water, and brass speaking tubes to communicate from one room



United States Customs House, April 6, 1936.

Lawrence Bradley: Photographer, Historic American Buildings Survey

HABS GA,26-SAV,20-1



16. The Citizen and Southern Bank, 1907–1908
22 Bull Street

to another. Thirty-two inch thick walls made the Customs House among the coolest non-air-conditioned buildings in the city.

Originally a post office occupied the ground floor, the Customs office and a federal courtroom the first and second, respectively. The case of the ship "Wanderer," was tried before the court in 1860 as the last violation of the law against the importation of slaves. A year later, on March 8, the Confederate flag began flying from the staff only one day after the Ordinance of the Secession by the Georgia State Convention. Today only the Customs department remains, under the Department of Homeland Security.

—RW and JHS

At the beginning of the twentieth century, when financing of the cotton and naval stores drove the city's economy, the Citizens and Southern Bank was the largest in Savannah. William Rogers and H.P. Smart placed the building's cornerstone on December 14, 1907, designed in 1907 by architects Lewis M. Mowbray and Justin M. Uffinger for the merging of two existing institutions: Citizen Bank and Southern Bank. In 1919, C&S Bank purchased the 3rd National Bank of Atlanta and in 1928 the C&S Holding Company was formed. In 1947 the bank was named in the fifty-sixth in the nation, with offices in Athens, Atlanta, Augusta, Valdosta, and Macon.

The Citizen and Southern Bank is an example of the embrace of classicism at the turn of the century, incorporating Greek and Roman elements. A temple to the city's commercial success made from Georgian Marble, the portico of the grand façade is comprised of massive ionic columns and a wide cornice in which The Citizens And Southern Bank reads in low relief.

In the 1950's second and third floors were added and suspended from large girders in the roof. In 1995, the mechanical, plumbing, and electrical systems were completely upgraded along with a new fire protection system, new elevator cabs, and upgrades in all of the second and third floor offices, as part of a 2.5 million dollar renovation. Today, the C&S Bank building is owned by Bank of America.

—AC

17. Il Pasticcio (former Lerner Shops Apparel Store), 1947
2 East Broughton Street

Constructed in 1946-1947, the former Lerner Shops building was the pioneer locally in modern retail design. By that time Lerner's had risen to become a nationally prominent chain specializing in women's and children's apparel, boasting nearly two hundred outlets coast to coast. Prior to the war, the company was one of the path-breakers in the large-scale specialty chains that challenged department stores and independent specialty stores alike, and in the process helped revolutionize distribution practices in consumable goods.

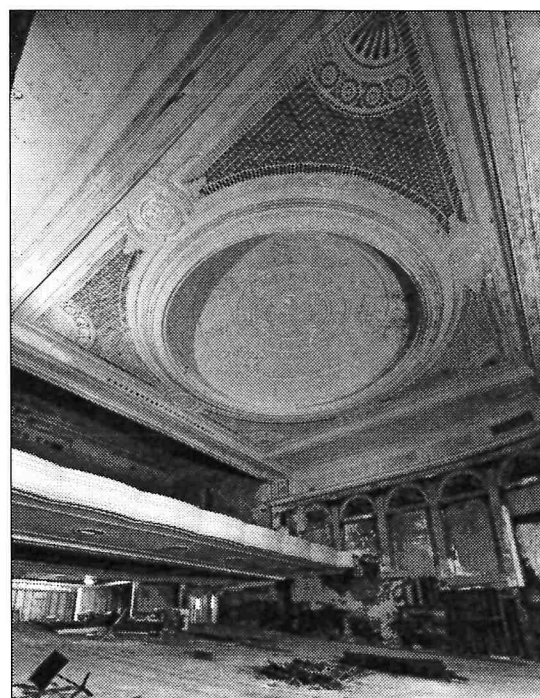
Lerner's was also in the forefront of applying innovative new design approaches to its stores. During the post-World War II period, Lerner Shops were among the most distinctive medium-sized establishments on many shopping streets nationwide. The Savannah store was no exception. This was the first example locally to have the upper walls cantilevered from their structural columns to permit an uninterrupted band of glazing at street level, to have no windows above that level, and to be fully air-conditioned. A conspicuous presence was achieved through minimalist devices: solid and void, sheer wall and boldly projection canopy, offset by full-story letter-signs affixed to both fronts.

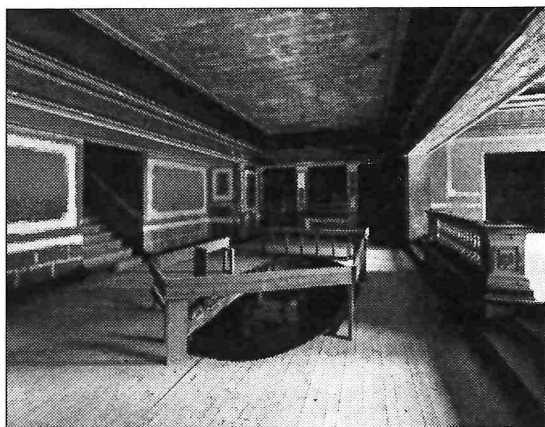
— RL



18. The Lucas Theatre, 1921
22 Abercorn Street

In 1921, the Lucas Theatre became Savannah's premier picture palace, hailed by the Savannah Morning News as the "Handsomest in the South." A symbol of cosmopolitanism and sophistication, designed by C. K. Howell, the Lucas presented performances of vaudeville and motion pictures. The exterior is ornamented with ornate terra cotta moldings while the interior décor is characterized by Adamesque Greek and Roman details such as garlands, griffins, cherubs, winged mermaids and rosettes. The theater was not only a cultural light in Savannah's downtown, but was particularly remarkable for its technological advances. At the time in opened, it was among the first buildings in the city to have an electric cooling system. The interior dome was illuminated by





650 incandescent red, blue and white bulbs, and tracer and chaser lighting animated the marquee. Less progressive were the social mores, where African-American patrons were made to enter along a side stairway and were seated in the upper balcony.

A multimillion dollar restoration began in May of 1995, led by the Lucas Theatre for the Arts, Inc., a non-profit organization founded to save the building from demolition in the 1980s.

— MCG

19. **Broughton Street Municipal Building**
(former First Federal Savings Bank), 1959
132 East Broughton Street



The former First Federal Savings Bank, constructed in 1959 from designs prominent local firm of Levy & Kiley, stands among the largest and most prominent of Savannah's commercial buildings of the postwar era. Its strong, sculptural forms equally distinctive color scheme indicate that this was conceived as a landmark for downtown – a proud declaration of its company's position in the financial community and to the modernity of its practices. Among its most distinctive features were pairs of tiered movable louvers, which have since been removed. Compositionally, these imparted a monumental presence, without the slightest tie to classical precedent, while they also seemed to "float" independent of the wall, tied only to the structural columns that are revealed between the expanses of plate glass below. The louvers themselves appeared to be of a type pioneered earlier in that decade by the Los Angeles-based architect Richard Neutra, one of the international giants of modernism in the mid twentieth century. By adjusting automatically to the position of the sun, these elements maximized both views from and protection within the office floors. They also gave the building a kinetic quality, its aspect changing with the time of day and with weather conditions.

Ownership of the building by the City affords an ideal opportunity to be presented as an exemplar of the importance of this period in Savannah's commercial development.

— RL

20. **The Pink House, 1789, 1812, 1870s**
23 **Abercorn**

The home of James Habersham, son of the second wealthiest merchant and rice planter in the Royal Georgia Colony and acting Royal Governor from 1771-1773, James Habersham, is the oldest house remaining on a trust lot. Although originally designated by General James Oglethorpe for civic buildings, in 1752 the Royal Governor began to grant these lots to private individuals. The site faced directly onto Reynolds Square, representing the position of its owner among the rising upper middle class. Its proximity to Bay Street and the Riverfront, the commercial center of colonial Savannah, meant that it was probably used as a venue to conduct business. As it was the Habersham's second home, it may also have been used to entertain guests.

An example of the Georgian style, a mode popular among planters in the American South, the interior is characterized by bilateral symmetry and classical details. Unlike the typical Georgian plan, with four rooms bisected by a central passage, the Pink House is an I-house in which the dining room and parlor flank a central hall. Much of the interior has been restored heavily or replaced including the moldings and floors, but the original fireplaces and mantels remain. The original floors were made from Georgia pine and the walls were plastered and may have had wall paper or a textile covering. The family's bedrooms were on the second floor of the home, while the attic may have housed the Habersham's slaves. There could also have been a separate outbuilding to the rear of the lot that served as a carriage house and provided addition living space for slaves. The kitchen was in the basement, where two large fireplaces were used for cooking. This was typical of Savannah as the size of lots was limited by the urban setting.

In 1812 the home was converted to Planter's Bank, which was liquidated in 1871, and a porch was added. In the 1870s a wing and window lintels were added. It was then occupied by a series of lawyers until 1929 when it became a tea room and antique shop. In 1970, it became the Olde Pink House Restaurant and Planter's Tavern.

—MCG



21. The Spencer-Woodbridge House, c.1795; 1830s, c.1960
22 Habersham Street

The George Spencer House was constructed on a trust lot at 22 Habersham St. circa 1795. The earliest front rooms of the Spencer house now constitute a five bay, side-gabled two-and-one-half-story, dormered, center-hall clapboard frame house. Architectural clues indicate that the narrow center hall may have been the result of modifying what was a hall-and-parlor plan, or that the front rooms were built at different times. The north rooms originally had the chimney on the north gable-end, per floor patches showing the original hearth location. This chimney is now at the rear (east) wall, matching the chimney location at the south front rooms.

Prior to 1871, and probably in the 1830s, the portico and a two-story rear brick addition, containing four rooms and a stair hall, were added. The location of the stair for the earliest rooms is unknown. Mills Lane Jr. updated the kitchen in the 1960s.

The circa 1795 south rooms retain original crosstetted mantels and overmantels of a distinctly Georgian design. Only two examples of overmantels are known to survive in Savannah. During the restoration by Mills Lane IV and architect Harvie Jones in 1993, the main floor mantel was painstakingly cleaned of later paint to reveal the original faux marbling of black and gold paint. The wood paneling is original. The balusters are said to be copied from a pattern book of Abraham Swan.

Jones and Lane argued about the restoration as Jones wanted the house to look more Federal, and Lane said a case could be made for Georgian, the earliest style of the house. Lane won the argument.

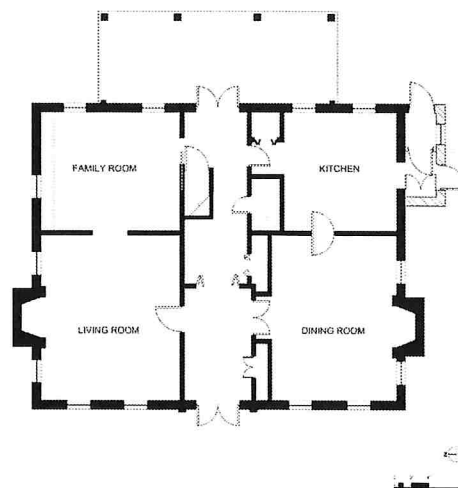
They reworked the rear shed. They also downsized the porticos and dormer windows because they were the wrong proportion from a botched renovation completed before the mid twentieth century. They used an early twentieth-century photograph by Frances Benjamin Johnston to restore the original dimensions. The clapboards, shown in the photograph and extant, were used as a gauge. They eliminated the balustrade around the top of the portico. There may have been a Federal balustrade, but twentieth-century intrusions included a door that they returned to a window.

—DH and RL

22. **John David Mongin House, 1797**
 24 Habersham Street

This two-and-a-half story, central passage, five-bay, wood-frame I-house was moved from the southwest tithing lot at the corner of Congress and Habersham where Mills Lane IV recreated the Dennis Tenements. The house was originally on a higher foundation. The current portico steps were designed to fit with the lower elevation.

—DH and RL

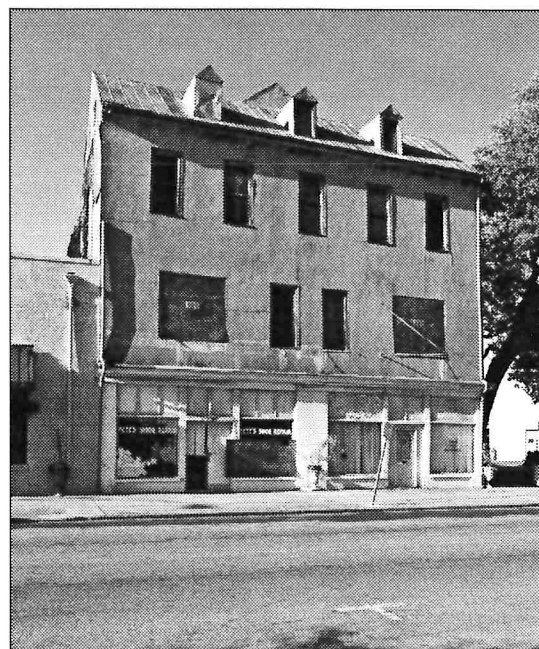


23. **Paul Hamilton Wilkins House, 1791-94**
 7 Habersham Street

24. **John Berrien House, c.1810**
 322 East Broughton Street

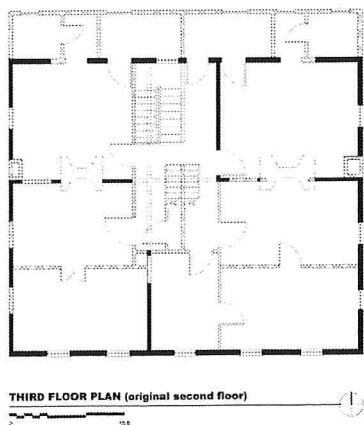
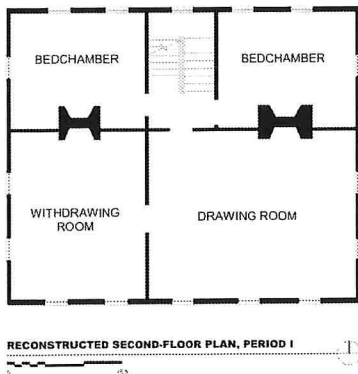
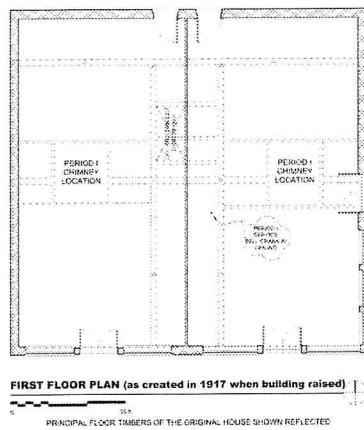
Although traditionally thought to date to the late eighteenth century, the John Berrien House is unlikely to have been built before the early 1810s. The house is constructed of both pit and sash-sawn timbers, utilizes an early form of cut nails in its riven plaster lath, and its framing is joined with double-struck cut nails. There is a mixture of Georgian and quirked, neoclassical moldings throughout. Some openings are framed with crosstetted architraves, one room has a reeded, Federal-style cornice, and wainscoting is made of flat paneling with applied astragal moldings. Two tripartite windows light the front wall on the original first floor. As with the moldings, hardware displays the same mix of traditional and new forms, relying on both cast-iron butt and wrought-iron HL hinges. The combination of these details suggests ca. 1810 as a construction date.

Assuming this to be the house of John Berrien, the initial construction phase is likely associated with his return to Savannah on the eve of his booming political career. In 1809 he was named solicitor of the eastern judicial court of Georgia and from 1810-1821 he served as judge of that same court. He was elected to the Georgia Senate in 1822-1823 and the United States Senate in 1825-1829, before being appointed Attorney General to



Berrien House façade with a bit of the side indicating shed roof over the rear rooms and stair gable peeking over the ridge.

Photograph courtesy Willie Graham.



Drawing Credits: (original) measured plan of second floor: Drawn by Stephen Legawiec and Willie Graham. Measured by Willie Graham, Carl Lounsbury and Nan Taylor, 25 January 2006.

Andrew Jackson. The house, then, appears to have been erected at the beginning of his long political career.

Berrien's townhouse has undergone so much change that it is difficult to dissect its various parts. However, it is clear that as first built it was a two story frame house raised over a service cellar and with an attic that probably was used to house his servants. The house has a small, transverse roof over the passage to give head clearance for the stair as it rose to the garret. Arrangement of rooms in this phase is akin to double houses in Charleston, laid out with a center passage flanked by a double depth of rooms on the first floor and the primary entertaining rooms—perhaps a large drawing room (measuring 21' x 26') and a smaller withdrawing room—situated on the second floor. Also like Charleston is the disposition of spaces on this upper level; the drawing room/withdrawing room suite runs across the front of the building, while the passage is little more than housing for the stair and a lobby at the top for access to the four rooms. The two rear rooms on this upper story (each covered by a shed roof) were undoubtedly used as bedchambers. Second-floor entertaining rooms and the absence of a through passage on the upper floor are atypical of Savannah houses.

In the 1870s the house was likely converted into two or more tenements. To accomplish this, an addition was erected off the rear, incorporating a new entrance that was accessible from the alleyway. Conceivably the first-floor was divided into two apartments, and by reversing the stair the passage became shared public space to provide circulation to second floor apartments from the rear entrance. A new stair also ascends to the attic from the upper story, but it is divided down its center to provide separate routes from each side. By this time the cellar was given over to two shops. With "negro shanties" lining the opposite side of the alleyway, it is conceivable that the 1870s conversion was intended as apartments for African American families.

A new hierarchical scheme was developed for the apartment building. The second floor was downgraded in status, while the first floor was improved with the creation of double parlors between front and rear rooms. The shed seemingly housed requisite service space at both levels. The passage, which was subdivided at second-floor level with a plank wall of circular sawn boards was wallpapered, much of which survives. Papers dating to the 1870s

and 1880s in the passage include a grained wood scheme and an ashlar pattern.

In 1917 the building was jacked up to insert a more generous ground-story level for shops, and thus the original first story became the second floor of a three-story commercial and apartment building. Chimneys were moved opening up the plan, the rear addition was upgraded with new kitchens and bathrooms for each of the four apartments, and the interior was further subdivided, largely forming the current plan. Beaver board imprinted with the date "1916" was used in this work.

The house is currently vacant and is waiting renovation.

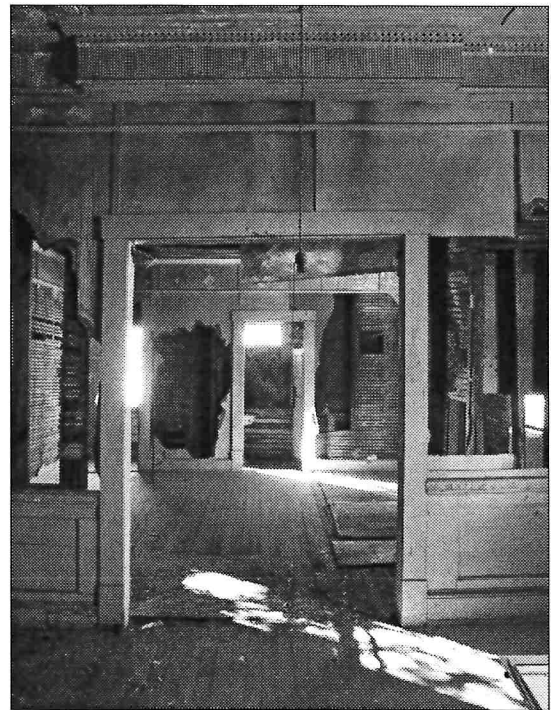
—WG

25. **Humphrey. B. Gwathney House, 1820,**
raised 1880s, lowered 1990s.
401 E. Broughton Street
Carriage house to rear, c.1849, remodeled 2000.
106 Habersham

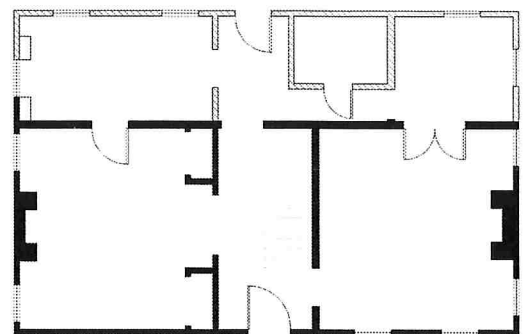
The 2-story, raised-basement, 3-bay, side-passage, wood-frame detached townhouse was built in 1820. Remodeled in 1823, the Gwathney House was raised in the 1880s to make way for a store. In the 1990s Mills Lane IV engaged architect Harvie P. Jones, removed the pawn shop and slowly lowered the house with hydraulic jacks to preserve the interior plaster. They removed late nineteenth-century decorations such as Victorian window headers and brackets. When they removed the wall around the side porch, they found and restored the louvers in the porch rail. In its current unrestored state, this is one of the more exciting houses in Savannah. The carriage house c.1849-50 is in rear at 106 Habersham.

—DH and RL

26. **Estate of John Eppinger House, 1821-23**
404 East Bryan Street
(2 story, raised basement, 5-bay central-passage wood-
frame I-house, with end chimneys and rear shed addition)



Drawing room woodwork and a large (1917) doorway where the original chimney had been. Photograph courtesy Willie Graham.



27. **John Eppinger House, 1809, 1960s**
425 E. Bay Street

The John Eppinger House exhibits many architectural characteristics of the Federal period, a style heavily influenced by Robert Adam which reached its peak in port cities along the eastern seaboard including Savannah and Charleston after the Revolutionary War. Built from 1821-1823, the Eppinger House is essentially a two-story side-gabled l-house with a shed roof addition and porch to the rear. The symmetry of the façade is characteristic of the Federal style, as are notable details including a fanlight over the front door, small entry porch, and paired end chimneys, particularly common in the South. The front façade features six over nine and nine over nine double-hung sash windows that are five-ranked.

John Eppinger was a bricklayer of German descent who grew up in Effingham County, Georgia in the community of Ebenezer. He became the United States Marshall for the State of Georgia and left his estate to his wife, Hannah, upon his death in 1823.

Anne and Mills Lane Jr. moved the 1809 John Eppinger House to 425 East Bay Street from 219 Jefferson Street in the 1960s and renovated it as their own home.

John LeBey undertook the restoration of the Federal-era house. Most of the house is original. The flooring is heart pine. Mantelpieces in the double parlors are framed by pairs of delicate colonettes. Two massive chimneys of Savannah gray brick provide six fireplaces on three floors. The newel post and other parts of the entrance hall stairs were repaired and rebuilt. Chair rails were recreated, and new wood cornices replaced lost plaster originals. For the passage between the parlors, LeBey designed folding louvered doors crowned by an open elliptical fan. Two jib-doors lead to a new glazed sunroom overlooking the garden.

Other additions include a new kitchen and a side service entrance hall with flower sink and a powder room. An elevator was installed, serving three floors. A full basement now accommodates laundry rooms, wine cellars, two bathrooms and servants' apartments. Both bedrooms on the second floor have their own baths, as does the dormitory in the attic. LeBey ordered new beaded, beveled pine siding for the exterior and built a separate two-car garage in harmony with the design of the house. A greenhouse

was constructed. Clermont Lee designed the gardens.

The Lane's son, Mills Lane IV, had planned to move the house to Congress Street on Washington Square where he thought it better fit the neighborhood. The son's death in 2001 preceded his mother's in 2003, so the house was not moved.

—AH, DH and RL

**28. Charles Odingsells House, traditionally 1790s,
possibly first quarter 19th century
510 East Saint Julian Street**

The Charles Odingsells House is a charming but confusing white weatherboard house that sits on a lovely street in the old section of Savannah. The house has a simple two-room, center-passage plan. Tradition claims that it was built in the 1790s for Charles Odingsells, a Revolutionary War veteran and prominent lawyer. Its nineteenth and early twentieth-century history is uncertain, but during recent renovations to the back of the house the owners found charred floorboards, suggesting a fire at some point during that period. The back addition and a porch were probably added to the house during the nineteenth century. Around 1960 it became the first of several houses on the street to be restored by Jim Williams, who worked on many of the city's early buildings. Unfortunately those renovations have made it more challenging for us to tell which features were original to the house and which were added without the benefit of knocking holes in the walls.

A photograph of the east front room at the time of the Williams renovation shows that the walls in that room were lathed and plastered, as one would expect in a 1790s house. The chimney in the basement is said to be the oldest chimney in Savannah, but it was difficult to tell an age because there did not appear to be any consistent bonding pattern and the bricks have been badly repointed. The outside portion of the chimney appears to have been redone because of the style and type of bricks used. The ceiling beams in the basement were left exposed, but upon close inspection we were startled to find they were not hewn and pit sawn as we expected for an eighteenth-century building, but were sash and circular sawn, evidence of a later nineteenth or twentieth century work. The beams seemed to alternate between sash sawn

and circular sawn, and many of them appeared to be reused. Only a few pieces showed lath marks from a finished ceiling, and all were covered in a dark varnish, suggesting that these beams were always left exposed in their current position. There are three possibilities to explain these discrepancies. First of all, the house could have been constructed substantially later than the 1790s. However, other features in the house suggest that the building dates earlier than that. Another possibility is that massive renovations in the second-half of the nineteenth century or early-twentieth century, perhaps after a fire. Many beams were reused and some new beams were also put in, which explains the presence of two different types of saw marks. The third possibility is that Jim Williams replaced the beams, during his 1960 renovation, with materials from other old houses. Unfortunately this would mean he probably would have had to rip up most of the first floor as well, suggesting that little in the house is original. The metal summer beam in one portion of the room was almost certainly inserted for support during this period and suggests that this latter interpretation is probably the more likely. Williams also put in an entire floor of reused slate school blackboards in this basement, further suggesting his penchant for reusing old materials.

In this two-room, center-passage house, both the upstairs and the basement are finished spaces today. The central passage contains ghost marks of another partition, suggesting originally the passage was smaller. We do not know the original location of the staircase, but if the original building consisted of the front part of the house only, then the staircase would have to have been located in one of the front rooms. In the west front room, the wainscoting appears to be reproduction because it is very clean and flat. The Greek moldings around the door also appear to be reproduction because of evidence of chatter marks from a modern planning machine. There are no doors in the openings and no evidence of hinges, indicating that they were probably redone by Williams. The fireplace in the room is modern.

A photograph of the east front room (now a bedroom) at the time of restoration shows that the wall was lathed and plastered. The Greek moldings on the east wall (and extending beyond the corners some) appear to be original, however, the photograph of the east drawing room shows that any paneling was removed at the time of the restoration. The other paneling in the room is

reproduction. Perhaps Williams took out all the paneling in the room during the restoration, reproduced it, and then put it all back, which would help explain some of the ugly joints in the original paneling. The mantle in the room appears to be original. It is three-part style with quirked Greek moldings.

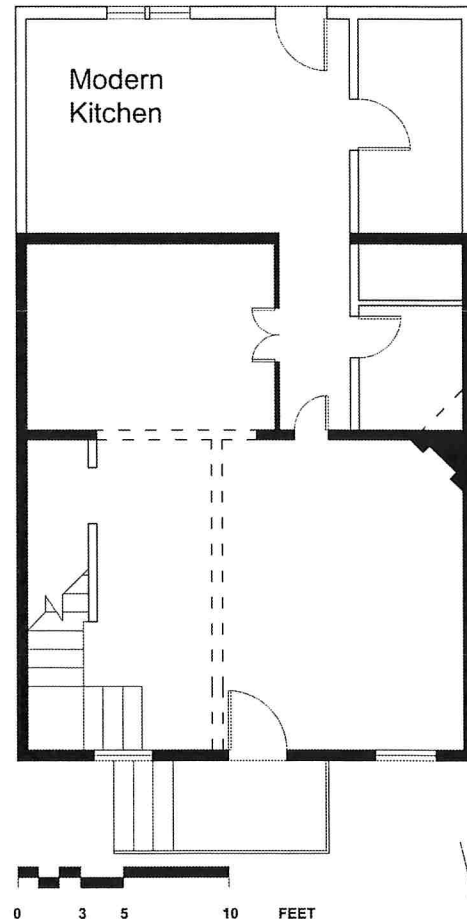
The center passage ceiling and floors share the same characteristics of the front rooms, and the molding and paneling match that in the east front room. Around the north and northwest portions of the wall the molding appears to be original, but the rest is reproduction. The architraves around the doors to the west drawing room and the north end of the passage are the same, and appear to be original. The architraves on the doors to the east drawing room are different than the other ones and appear modern. Strangely, the architrave around the front door is flush with wall, suggesting someone increased the size of the wall, perhaps covering interior electric equipment with plywood and then wallpapering it over to blend in with the rest of the hall.

Without going into the attic or tearing down walls it is very difficult to confirm the 1790s construction date. However if the little early trim that does survive is original, then the home probably dates from the first quarter of the nineteenth century. The house appears to have had renovations and additions in the nineteenth century, but there is no documentation as to when these occurred. The extensive restoration and renovations in 1960 make it really difficult to decipher this building's secrets.

—MS

29. 503 East Saint Julian Street, c. 1808?

The three-bay, single-story framed house at 503 East Saint Julian Street is thought to have been built circa 1808. That date was obtained from tax records for the city of Savannah from the year 1809. A 1983 restoration by the current owners created more functional living spaces, however, much of the evidence necessary to confirm the traditional construction date was destroyed in the process. The owners stated that most of the flooring and trim used in the restoration of the main floor of the house had been taken from period structures from the area and reused in their home. This generous use of outside material made it next to impossible



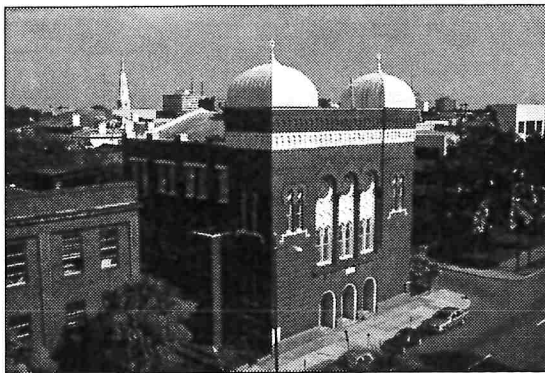
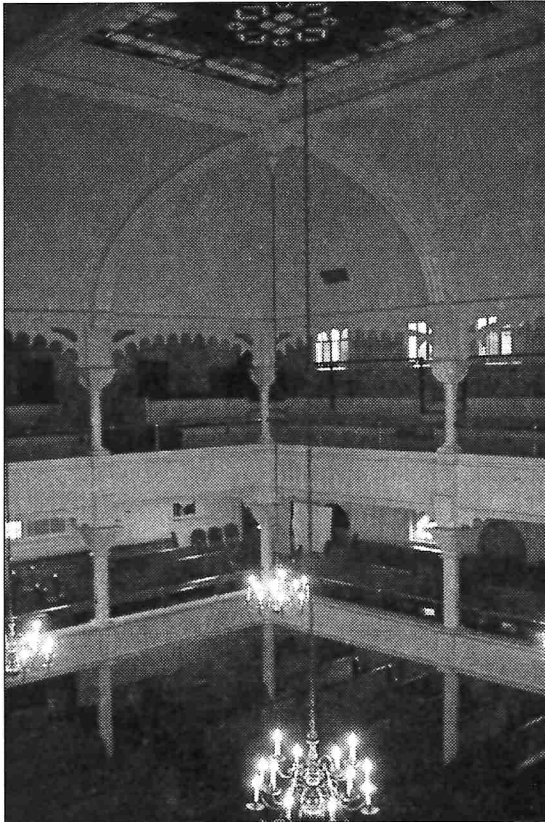
to tell what was original to the building. Also hindering the evaluation of the building was the lack of original framing members visible for inspection.

The exterior dimensions of the home are 21', 8" on the front facade and 38 feet deep. These dimensions include a substantial addition that was put on the building during the restoration in the 1980s. Sanborn maps indicate the presence of a single story addition on the rear of the house (probably a shed-roof structure, seen on maps in 1884, 1898, and 1916). The 1980s addition is attached to the previous back of the house, so the original rear exterior wall forms the current partition between the original house and the 1980s kitchen addition. During the restoration, the roof was raised, which substantially increased the size of the attic. The loft is now accessed by a staircase in the northwest corner of the front room.

At some point before the restoration, the house was divided into four rooms on the main floor. Ghost marks on the floor of what is now the large front room, indicate the presence of a partition wall that was approximately 6 inches thick. It is quite possible, in the early part of the home's existence, that the building had two front rooms. The lighting for the home came from two sash windows, one on each side of the central entrance. The owners were unable to say if there had been windows in the rear part of the home before the restoration on the wall that now separates the addition from the original home. It was also unclear whether or not the door into the addition was the original rear door. A small garret, expanded during the renovation by raising the rear section of the roof, now serves as the only bedroom in the house. As there were no ghost marks on other visible parts of the garret floor, there are two places that the stairwell or ladder and hatch to the garret could have originally been placed. The first and most likely location is somewhere in the modern stairwell. However, this would have placed the loft access in one of the more formal front rooms of the house. It is also possible that the ghost marks for the loft access could be found behind the wall in the loft that houses the heating and air conditioning ducts. This would have placed the loft entrance in what the owners claim was the kitchen/service room on the main level, rather than in a formal space. The loft was lit with a single dormer window in the front and two dormer windows in the back of the house.

The house at 503 East Saint Julian Street proved to be quite a difficult case. With so many components of the house being imported and reused from other sites, it became next to impossible to determine which pieces were original to the house. Throughout the house, boards ranged from being hewed and pit sawn to being circular sawn, and the rafters and false plate were constructed of modern pressure-treated lumber. The only components of the building that seem most likely to be original are the mature cut nails that were found in the dormer (although this could have been an addition) in the loft and the partition wall that divides the original rear room of the house. The partition wall, covered with sash sawn boards, was probably constructed in the first quarter of the nineteenth century. It may have been added to the house later or, as stated before, moved from east to west (due to the fact it abuts the outside door in the rear). Because of the extensive alterations that occurred during restoration, the closest date of construction that can be assigned to the house is, like the partition wall, the first quarter of the nineteenth century. The owners' assumption of an 1808 construction cannot be confirmed or refuted, but seems somewhat unlikely, as 1808 is a bit early for the extensive use of mature cut nails.

Until the 1980s restoration, it appears the house only evolved slightly. The odds are, due to the presence of just two sources of heat, that the house was originally a two room dwelling. At some point prior to the restoration, the two partition walls were added. It is quite possible that the rear room was not used as a kitchen in the earliest years of the home's existence. First of all, the fireplace in the rear of the building (which supposedly had the same size firebox as the one still visible in the front room) would have been an extremely small cooking area. The most likely place for the kitchen was in one of the outbuildings that can be seen in the 1884 and 1898 Sanborn maps. The fact that the outbuildings no longer appeared on the map in 1916 makes sense, as by this point a smaller, contained stove could have easily fit within the rear rooms of the house.



30. **Archibald Smith House, 1830**
48 East Broad Street

Located in Trustee's Garden, this two and a half story, detached house sits slightly back from the road with a small grassy yard. The frame, side gable Greek Revival house has a brick foundation, two exterior end brick chimneys and wide clapboard siding. The simple façade is divided into five bays with six over six double sash windows and wooden shutters, with ornament concentrated around the entrance. Un-fluted, wooden Doric columns support the entrance portico with a delicate circular motif of lead glass in the transom.

Built in 1830 for the planter Archibald Smith, this central passage house has a rear shed which was quite common for the time period in Savannah. This area contains an additional service room, storage area and a kitchen. An expansion of the second story, a bathroom and a small screened porch were added to the rear of the house at a later, unknown date. Each of the two chimneys appears to have been secured and repaired, while both of the stacks have been replaced.

—KNF

31. **Congregation B'nai B'rith-Jacob, 1909**
116 Montgomery Street

The synagogue of B'nai B'rith-Jacob on Montgomery Street is a large, Moorish Revival-style synagogue completed in 1909. The Moorish Revival style, with its onion domes, horseshoe arches, and arabesque decoration, was a popular for synagogues at the end of the nineteenth century. B'nai B'rith Jacob was designed by Savannah architect Hyman W. Witcover, a member of Congregation Mickve Israel. Witcover designed a towering Montgomery Street façade with striated brickwork, decorative terra cotta, and a machicolated cornice surmounted by two square domes. The three main entrance portals led to the first-floor social hall and kitchen. The sanctuary was located on the second floor and was lit by a large skylight. Women and small children worshipped from two levels of balconies that surrounded the sanctuary on three sides. In 1962, B'nai B'rith-Jacob moved to a new synagogue south of downtown at 5444 Abercorn Street. The building served as St.

Andrew's independent Episcopal Church from 1970 to 2002. In 2006, the Savannah College of Art and Design rehabilitated the building as its student union.

—SM

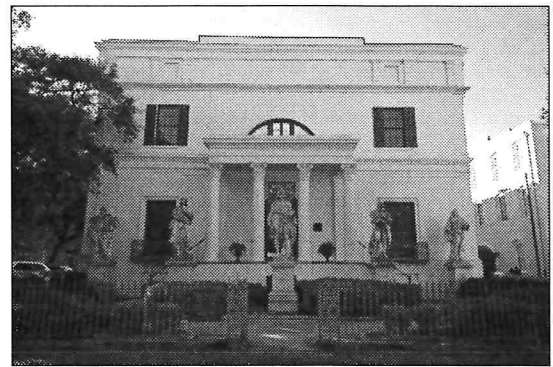
32. **Telfair Academy for the Arts**
(formerly Alexander Telfair House), 1820
121 Barnard Street

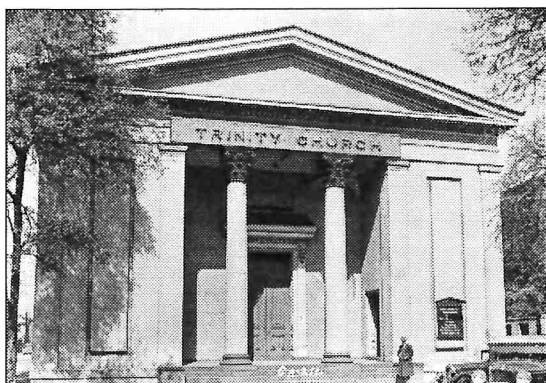
Built in 1820 for Alexander Telfair and designed by English architect William Jay, the Telfair Academy of Arts and Sciences was one of the South's earliest art museums. This elegant residential building on the northwest trust lot of Telfair Square was bequeathed to the Telfair Academy in Mary Telfair's will in the 1870s. By the end of the 1880s, the building had been radically altered by the construction of a third story which was added to accommodate this emerging institution.

Despite the changes made by the museum, the Telfair Academy retains some of its original features such as the octagonally shaped library on the south side of the house, and an elaborate dining room with Italian mantelpieces at the east and west ends. The Telfair floor plan is similar to that of the William Scarborough House in that it has a skylight in the entry hall with a colonnaded mezzanine at the second floor level. Also like the Scarborough house, a Roman *thermae* window features prominently in the façade, providing light to the mezzanine.

The Telfair's front elevation, made monumental by a portico supported by four composite columns, is largely intact. A string course with dentil molding delineates the division between the first and second floors. The windows on the side have been closed to accommodate the museum's collections, altering this elevation. A large addition was made to the rear of the Telfair Academy in the latter part of the nineteenth century, to house two large galleries and administrative offices. The galleries are outstanding examples of the spatial ideals of nineteenth-century museum design.

—CJ

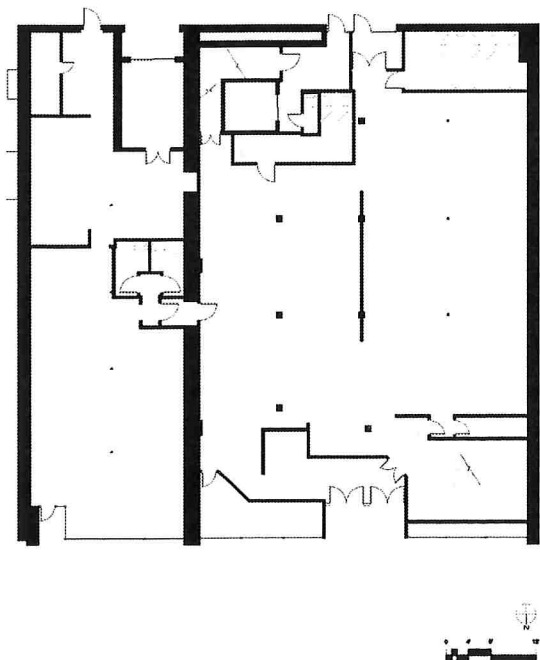




Trinity Methodist Church.

Lawrence Bradley: Photographer April 4, 1936

Historic American Buildings Survey, HABS GA,26-SAV,16-1



33. 123 West Oglethorpe, 1821

34. Trinity Methodist Church, 1848 (John B. Hogg, arch't)

127 Barnard Street

(Barnard Street between West York and West President)

35. 217-221 West Broughton, 1850s? 1890s, 1940, 1950.

This is a classic eye-opener on the complex morphology of commercial buildings. What appears from the outside to be a 1960s vintage Belk department store suffering from years of neglect, actually holds a variety of evidence that shows its existence going back at least in part to ante-bellum times. Particularly large Savannah grey brick walls (3' x 9' x 4' rather than the later 2.75' x 8.75' x 4') in 217 West Broughton indicate a pre-1870 date as do the impressively large and mill-sawn (9x4) joists supporting the second floor. But questions abound. The east wall has openings for wagons, but it is unclear whether they were for entering 217 West Broughton, or whether they were for an outer wall of a no-longer existing 215 West Broughton. New beams indicate beefed up flooring for a 1930s furniture store, and changed floor levels indicate the desire to unify 217 and 221 when the entire space was taken over by Sears in 1939, before moving to a site south of downtown on Bull and Henry in 1949. Belk's leased the space beginning in 1950 and remained on Broughton until 1969 when it moved to the newly opened Oglethorpe Mall, whereupon the building was vacant for three decades. Current owners are highly sensitive to the historic fabric of the building and plan to restore and retain as much as possible.

—DR

36. Juliette Gordon Low Birthplace (James Moore Wayne House), 1819; c.1831; 1886
10 East Oglethorpe Avenue

This house is best known for its association with Juliette Gordon Low (1860-1927), founder of the Girl Scouts of America. It is

presently owned by the Girl Scouts and is a museum used to display her memorable and those of the Scouting program. The house has a remarkably complicated history and has generally been restored to an 1880s appearance.

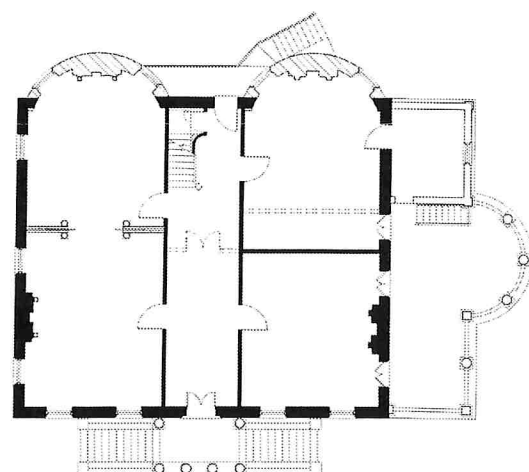
The Juliette Gordon Low House was originally built for James Moore Wayne who acquired the lot in 1817 and two years later engaged the city engineer, John McKinnen, to survey the lot and “foundations of the building now erecting.” Wayne’s dwelling was a fashionable one and sufficiently grand for Savannah in the late 1810s. However, after its sale in 1831 to W. W. Gordon, mayor of the city and founder of the Georgia Central Railroad, the house was dramatically remodeled, giving it much of the character it possess to this day. Paired drawing rooms with elaborate new woodwork are located on one side of a central passage, with engaged Ionic columns supporting an entablature used to enframe pocket doors between these two spaces. Across the passage is a front parlor, so common to Savannah houses, but one that was fitted with bookcases in 1886. To the rear of the parlor is a nicely appointed dining room, the scale of which suggests that it was used for more than just daily family needs. Although perhaps intended in part for public service, the dining room retained its traditional Savannah location, being situated behind a division in the central passage, in this case beyond a pair of doors that could seal off the rear of the house for the sake of privacy. It had a butler’s pantry at the back of the room and this was replaced in 1886 with one to the outside. The two rooms on the back of the house—a drawing room and the dining room—were given rounded ends, perhaps as a way to indicate status improvement to the dining room. Despite the bowed ends, these rooms did not face a garden, but rather the service side of the yard.

The family retained the Danish-born architect Detlef Lienau, who studied at L’Ecole des Beaux-Arts in Paris, to undertake a renovation of the house in 1886. His work included a new roof and upper story, a piazza on the garden side of the house, and subtle improvements throughout the house.

— WG



1909 Panoramic view of intersection of Oglethorpe Avenue and Bull Street, with James Moore Wayne House, 1820; enlarged 1892 by William G. Preston, arch’t at left



FIRST FLOOR PLAN

1819

ca. 1886

East piazza added in 1886, by designs of Detlef Lienau

DAVID L. LOTT, ARCHITECT; JAMES MOORE WAYNE, OWNER; HOUSE DESIGNED BY DETLEF LIENAU, ARCHITECT; PHOTOGRAPH BY WILLIAM G. PRESTON, ARCHITECT; 1909

James Moore Wayne House

Drawn by WG after Lott+Barber Architects, 2007.



37. **Old Chatham County Courthouse, 1889**
124 Bull Street

The imposing three-story Romanesque Revival building on the southeast trust lot of Wright Square was completed in 1890 as the new Chatham County Courthouse. It was designed by William Gibbons Preston, 1840-1910, a successful architect from Boston, who went on to design over a dozen buildings in Savannah. The treatment of the exterior is characterized by the use of tan brick and terra cotta ornament, and the overall massing is picturesque in its incorporation of elements of the Romanesque and Queen Anne styles. Low, wide arches create cavernous entrances on the Bull and Drayton Street façades, recalling Richardson, while the asymmetrical placement of the clock tower, mixture of materials and textures, and wood paneling above the main entrance suggest Queen Anne influences. Eclectic details such as rock-faced granite at the base of the building, stained-glass transoms in the first story windows, bands of Sullivanesque floral motifs on the main façade, and herringbone brickwork in the eastern cross gable defy identification with a single style. The five-story high clock tower is the building's most prominent feature, with decorative terra cotta treatment at the corners and a steeply pitched tile roof with exposed rafters. Green copper gutters and moldings around projecting dormers contrast sharply with the tan brick and give the Courthouse a patina of age.

Wright Square was the second square to be laid out in General James Oglethorpe's original city plan, after Johnson Square to the north. It became known as "courthouse square" with the construction of the Federal and County Courthouses which face each from opposite trust lots. Preston's design was the third courthouse to occupy this lot. The first was a two-story red brick structure designed by Peter Tondée and Joseph Dunlap. Nearly destroyed in the fire of 1796, it was partially reconstructed then demolished in favor of a new two-story Greek Revival building designed by Russell Warren of Rhode Island, which was later razed and replaced by Preston's building.

The scale of the new courthouse represented Savannah's growth and prominence at the close of the nineteenth century. The interior was remodeled in 1954 and 1991 and retains little historic fabric. In 1992, a major restoration of the exterior took

place, including the re-pointing mortar of joints, re-glazing of windows, restoration of the copper gutter, and repainting of the hands and numbers on the clock tower. Although a much larger courthouse facility was constructed on Montgomery Street in the 1970s, the building still houses Chatham County Services.

—JHS and MCG

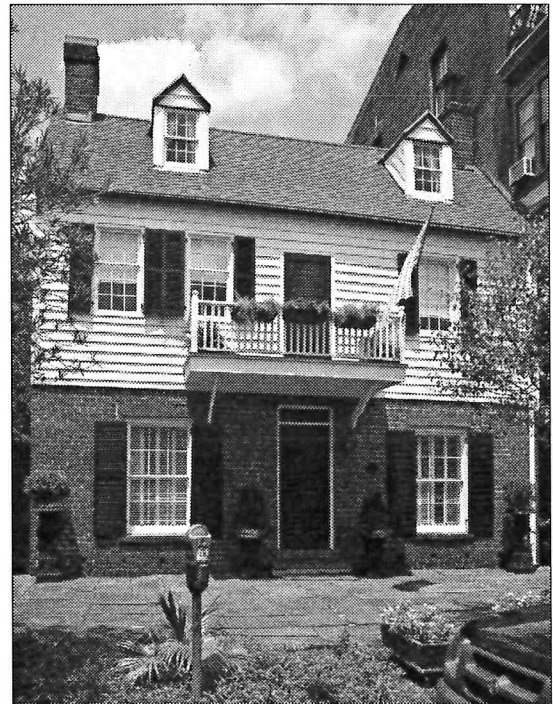
38. **Bradley's Locksmith, est. 1883**
(in Patrick Duffy Building, 1855)
24 East State Street

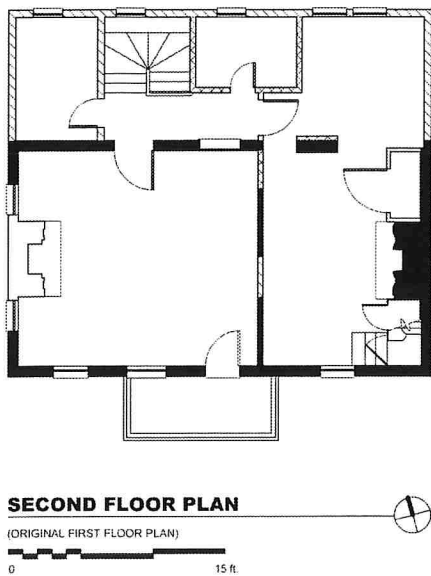
39. **Christian Camphor Cottage, late 18th century?;**
raised 1871; remodeled c. 1907
122 East Oglethorpe Avenue

According to tradition and oral history, the Christian Camphor Cottage was constructed between 1760 and 1768, as a one story, side-gable, wood-frame dwelling. The cottage was originally a single-pile, two-room (hall/parlor) dwelling. It was raised in 1871 to accommodate a new brick first floor. The house was extensively remodeled in the twentieth century, particularly in 1907 when a balcony was added to the street façade of the home. Renovations in the twentieth century have exacerbated the jumbled history.

The ground level, built in 1871, is three bays across and laid in 1:5 bond using Savannah gray bricks with scribed joints. The bricks appear to be sanded, which would suggest that they may have been previously painted. They have black and purple blisters (caused by iron's presence in the clay) with no glazing. Red sandstone sills and lentils accent the windows and doors; presently there is one matching sandstone step. The second, or original level, is four bays across, including an offset aperture for the balcony door. Two dormers overlook the street and back lot.

Much of the trim on the ground floor is problematic diagnostically. The dining room mantel is Greek in character, however it has been heavily reworked as evidenced by sections with machine chatter marks. The rounded corners indicate sanding and the piece of trim at the top was inserted to achieve a "better fit" for the space. The mantel is not flush with the floor but rather has





Christian Camphor Plan. Measured by Willie Graham, Stephen Legawiec,
Hank Lutton, Janel Crist Kausner. Drawn by Hank Lutton.

a modern raised hearth laid in mortar. One encounters similar problems with the window trim which shows sanding and is ill fitting. It is difficult to determine if these details are from the 1870s and heavily reworked or if they are twentieth century. A double folding door divided the dining room and parlor.

Today, the original first floor is reached through a staircase in the rear of the ground floor. The passage at the top of the stairs employs the original exterior wall which is still sheathed in the beaded weatherboards. Presently, the bedrooms (original parlor and hall) are accessed by this passage. A vertical slot in the weatherboard may be evidence of an early rear room off the back of the parlor. This end of the passage terminates in a bathroom. The current bathroom wall is thicker than the modern alterations, suggesting this might be a wall dating to 1871, further supporting the theory of an early room.

In the west bedroom, the mantel has a pulvinated frieze, with a cyma reversa, which is consistent with an early date. It has been pieced out to fit the chimney, lending some doubt as to whether it is original to the space. The molding supporting the shelf is an ovolo and cavetto. The flooring in this room appears to have been replaced. The sash, however, are older and profile of the muntins suggests a date of 1820 at the earliest, or could possibly date to the 1907 balcony.

The partition and front wall in the east bedroom is sheathed from floor to ceiling in vertical boards. The boards have small ¼ inch beads in the Federal style, and are joined with a tongue and groove. The partition wall is patched and there is evidence of an original door connecting it to the west bedroom. The molding on the mantel has a deep quirk (possibly Italianate) and much of the trim is replaced. Again, the hearth is raised and mortared. In both of these bedrooms, reproduction box lock hardware is modern as well as ceramic knobs.

The attic and roof are equally jumbled but do have early material. The attic flooring is mill (sash) sawn, long leaf yellow pine secured with wrought nails (one double struck wrought nail was found in the framing). The rafters, spaced on two-and-a-half-foot centers, are hewn and pit sawn. This spacing accommodates the dormers suggesting that the windows are original and not added later. Each rafter is marked with a Roman numeral carved with a saw (as opposed to a chisel). The numerals are not in numerical

order. Collars are not used, and instead the rafters are joined with an open mortise and tenon joint and each is pegged. Some rafters are blackened, indicating that the attic may have survived a fire. A board false plate has a very regular sawing pattern indicating that it, too, was sash sawn. A wind brace is used for further support. The pitch of the roof is greater than 45 degrees (approx. 49-52 degrees) which is consistent with the period. The sheathing shows evidence of whitewash, which suggests a living space; perhaps this explains the steep roof pitch, why collars are not used, and the presence of the dormers. If in fact this space was used as a chamber, the lower two rooms were possibly a hall and parlor.

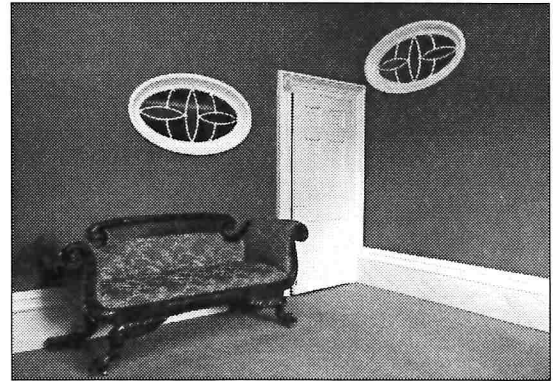
—J K-K

40. **Richardson Owens-Thomas House, 1817**
124 Abercorn Street

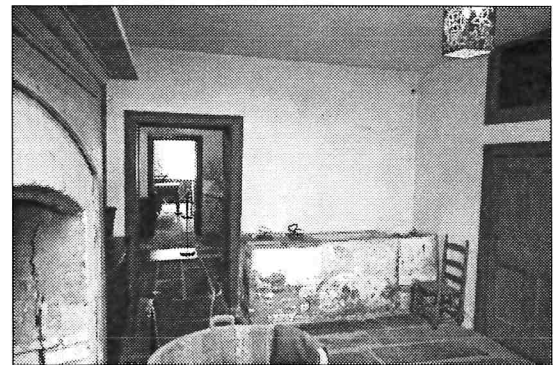
Considered by many to be among the finest examples of Regency architecture in the United States, the Owens-Thomas house was designed by William Jay for merchant Richard Richardson in 1819. Richardson's bankruptcy resulted in his loss of the house whereupon it was purchased and occupied by the Owens and Thomas families until the 1950s, when it was bequeathed to the Telfair Academy of Arts and Sciences.

Architect William Jay lived in Bath, England but trained under Sir John Soane in London before beginning his short-lived career in America. The Owens-Thomas House is the finest of Jay's seven projects completed in Savannah (three of his buildings have been lost) and features numerous technical innovations. The house was constructed with a combination of locally quarried coquina and hand made brick covered in stucco, while the cast iron and Coadestone elements used in the building's construction were imported from England.

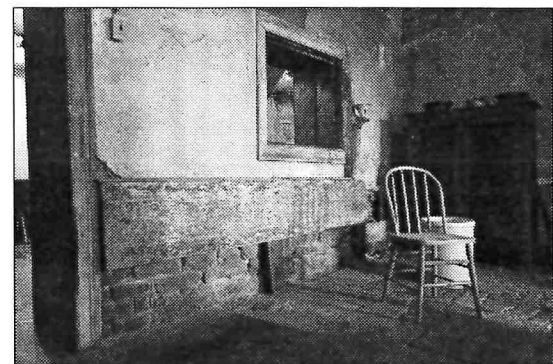
Notable interior features include one of America's first indoor plumbing systems complete with cistern fed flushing toilets, bathtubs and shower room. Also of note is the arched bridge connecting the front and rear portions of the house that allowed for a double staircase in the large central hall. The dining room of the house features a curvilinear rear wall, for which Jay designed curved doors and employed a faux canopy on the ceiling to give



Richardson-Owens-Thomas House, rear entry. Photo by JEK.



Richardson-Owens-Thomas House cellar scullery with sink. Photo by JEK.



Richardson-Owens-Thomas House cellar kitchen dresser. Photo by JEK.

the illusion of a round parlor. The Regency ideals of balance and symmetry are carried out throughout the house. There are three false doors, designed to reinforce the balance that Jay desired. The Owens-Thomas House is operated as a house museum by the Telfair Museum of Art and open to the public.

—CJ

Slave Quarters at the Owens-Thomas House

The original carriage house of the Owens-Thomas House, situated on the east end of the site, had a two-story slave quarters on the north half and a stable and loft on the south half. It was constructed in 1819 in conjunction with the main house which was built for the first owner, Richard Richardson. Slave schedules from the time of his occupancy list Richardson as owning nine slaves.

The main house was designed by English architect William Jay in the Regency Style. The slave quarters is also designed in this style, reflecting elements of the main house in much simpler forms.

Within months of the completion of the house, Richard Richardson began to experience severe financial losses, due in large part to the sudden collapse of cotton prices. By the end of 1819, he was overextended financially and was unsuccessful in his attempts to regain his financial footing during the following three years. Finally, after the untimely death of his wife Frances in 1822, Richardson arranged to sell his house and the contents to his friend and business partner and then departed to New Orleans.

On February 3, 1824, Richard Richardson's former house was taken over by the Bank of the United States and the next six years, Mrs. Mary Maxwell leased the property as an elegant lodging house. She was twice-widowed when she began her proprietorship of the house. Of those who stayed at Mrs. Maxwell's on Oglethorpe Square, the most illustrious was Revolutionary War hero Marquis de Lafayette, a guest of the city in 1825.

During the 1830s, ten to thirteen African American slaves lived at the Abercorn Street address at any given time, half of them children. The slaves were owned by George Welshman Owens who purchased the house in 1830. There is little written about the lives or personalities of these men, women and children. One can assume they played a vital role in the maintenance of

the household and the well-being of the white family for whom they cooked, cleaned, drove, gardened, shopped and cared for. The slaves who occupied these premises left no written record because they were forbidden to read or write by an 1839 ordinance that prohibited anyone, black or white, from teaching free African Americans or slaves to read and write or operating a school for the black population.

What information survives comes primarily from the records related to their white owners in the form of property and tax records, wills and inventories, and a few references in correspondence of the Owens family.

In 1910 Margaret Thomas, granddaughter of George W. Owens converted these slave quarters and carriage house, which after Emancipation had been used by the house servants until 1898, into apartments and they remained rental property until the 1990s.

In 1991, the last tenants moved out of the carriage house and the Telfair Museum of Art commissioned a series of archaeological and architectural investigations. These studies led the Telfair to preserve the building after finding the largest concentration of "haint blue" paint in the country. The paint can be seen there today in the rafters. In nineteenth century America, this bright blue calcimine paint was often used in kitchens because it was inexpensive and its lime content is said to have repelled insects, but was also believed to keep out evil spirits. The term "haint blue," comes from the Gullah word for "hanunts."

The urban slave quarters at the Owens-Thomas House, has on view important African-American artifacts in the original second floor urban slave quarters, thanks to a generous long term loan from the Acacia Collection of African-Americana. Ceramics, textiles, furniture and other objects created by slaves and slave descendents are featured, including a rocking chair painted in the same "haint blue" of the downstairs ceiling of the slave quarters.

— VG-W

42. **John F. and Marmaduke Hamilton House, 1869**
 (mammoth side hall and gallery)
 116 East Oglethorpe Avenue

42. **Mary Marshall Row, 1855-1856**

230-244 East Oglethorpe (244 is open address)

During the 1850's, as the cultivation of cotton and industrialization via the vast railroad complexes on the city's periphery brought prosperity, the population of Savannah swelled and the demand for housing increased. Mary Marshall, a widow and wealthy business woman and real-estate developer, understood this growth as an opportune time to increase her property holdings. Marshall, a superb business woman who has been considered the wealthiest woman in the city at the time, inherited approximately \$3500 in property from her family estate but managed to leave an estate of approximately \$300,000.

Marshall Row is comprised of four units, constructed on lots nine and ten of the fourth tything in Anson Ward. Tax records indicate that they were built at different times. As no architect is associated with the houses, most likely a builder would have overseen construction under the guidance of Mary Marshall. A marble staircase leads to the parlor level, where a ten foot wide side passage serves as an entrance hall and extends the length of the house. Typical of the side hall Savannah row house, the parlor level was divided into a front parlor and dining room separated by double doors. Also common of Savannah row houses, the service spaces occupied the ground floor. The front room was a living quarter, while the back room was used as a kitchen.

—BA

43. **Globe Shoe Company, 1929**

17 East Broughton Street

Architects Levy & Clark designed this building for the Globe Shoe Co. in 1929. The front possesses a highly individualistic interplay of display windows in a recessed front and translucent glazing above to form a cool, neutral backdrop for merchandise. Around and above this section are a delicately detailed frame and an attic zone of abstract ornament and glass block. These latter parts suggest the remodeling of earlier fabric, but seldom was it done with such imagination and in a way where it was once integral to the overall design and in contrast with the new infill. Such recessed display areas as this and Ace Fashions, at 321 West Broughton

Street, can be especially handsome and of a kind that has become quite rare in American commercial districts.

—RL

**44. Jen Library (former Levy's Department Store), 1925; 1954
201 East Broughton Street**

This design by Levy & Kiley like the other three nearby is crucial to the character of the Broughton and Abercorn intersection and to the eastern end of the former shopping district. About ten years following its purchase by a national ownership group, Allied Stores, Levy's was extensively enlarged and remodeled in 1954. Formed in 1928, Allied was among the pioneers of department store ownership groups (the precursors to the modern national department stores companies), with twenty emporia coast to coast. By 1940, another ten stores were added, followed by ten more (including Levy's) during the next decade. The late 1930s, 1940s, and early 1950s were also a key period of transition for Allied, when it achieved a delicate balance between individual and centralized efficiency that made it one of the most profitable and influential retail giants in the country. Levy's was among Allied's few southern stores.

The exterior design is quite distinctive. During the 1930s, natural lighting became eschewed by department store owners and some other retailers in favor of the ever more varied and subtle effects possible with artificial illumination. Improvements in air-conditioning technology, moreover, rendered the ventilating function of the windows unnecessary and indeed undesirable. Windows were retained above street level primarily out of the fear that customers would dislike the alternative, but after the war, the "windowless" department store became the nearly universal standard. Levy's reflects that trend, but also incorporates a grouping of corner windows, accentuated with dark green tiles further emphasized their prominence. Compositionally, these groups bracketed the expanse of wall in between, which, with the canopy and vertical sign, gave the entire composition definition and scale. Levy's was more than a big box; it was a carefully articulated presence that anchored the eastern end of the shopping district.

As a group, the former department store, variety store, and

bank – all designed within a few years of one another by the same architectural firm – afford not only an important concentration of modernist commercial architecture, they also underscore the range of possibilities for exterior composition – an encyclopedia in miniature, as it were, of the richness of expressive possibilities of the era.

The adaptation of Levy's to the Savannah College of Art and Design's library is a very positive development in terms of giving a large, previously vacant property an appropriate new use. However, remodeling of the ground floor, the changes in window framing above, and the removal of the tiles have robbed the building of much of its historic character.

—RL

45. **Quiznos (former F. W. Woolworth Company Store), 1954**
131 East Broughton Street

Erected in 1954, from plans by Levy & Kiley, the former F. W. Woolworth variety store is a distinguished representative of the massive campaign undertaken by its owners and competitors in the field alike in city and town centers nationwide between the mid 1940s and mid 1950s. Through the 1920s, many, perhaps most, prewar Woolworth stores were adapted to existing buildings (as Savannah's Kress store was), with corporate signage and expansive display windows the most prominent feature. By the mid 1930s, Woolworth was constructing more buildings of its own, with ornate Art Deco exteriors, as part of a program that upgraded and expanded the range of merchandise to increase sales in an ever more competitive atmosphere. This program culminated in the postwar decade, with stores routinely of several stories, even in small cities. In both appearance and merchandising strategies, Woolworth and other variety stores were emulating certain aspects of the department store in an effort to gain a greater share of the latter's market. Once variety store companies began to target shopping center locations rather than those downtown, the attention lavished on exterior and interiors appointments substantially diminished.

Savannah's Woolworth's thus represents the apex of the big, downtown variety store. Together with the former First Federal

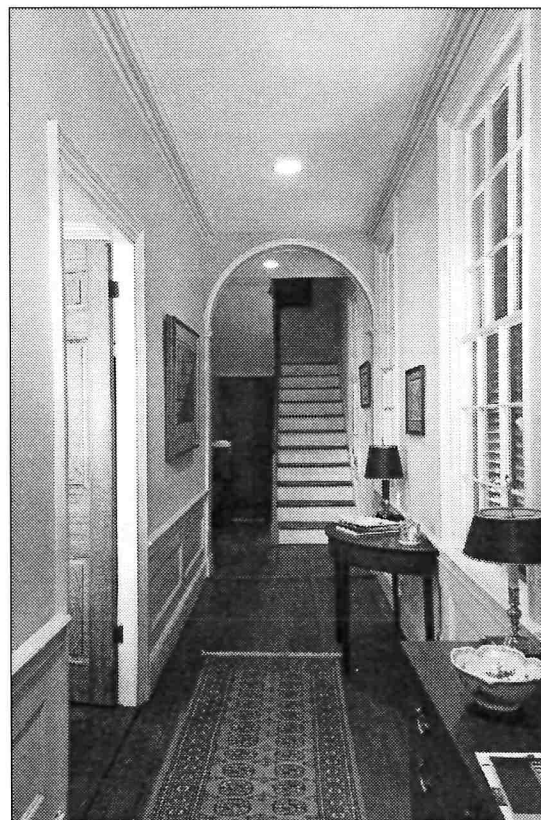
Savings Bank and former Levy's department store, it makes the intersection of Broughton and Abercorn streets an important and distinguished one in the business district. The removal of its vertical sign became and of its canopy in recent years is to be highly regretted. The large vertical sign became an important, integral feature of the fronts of major stores during the 1930s, as retailers became ever more aware of the need to attract passing motorists as well as pedestrians. Over the two following decades, this element became ever more important as a compositional device, key to the appearance of the entire front. The canopy also became a key feature of the establishments, during the postwar era especially, giving added emphasis to the display area and providing year around shelter for pedestrians.

—RL

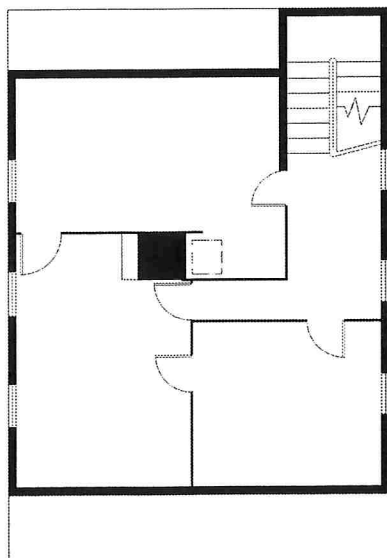
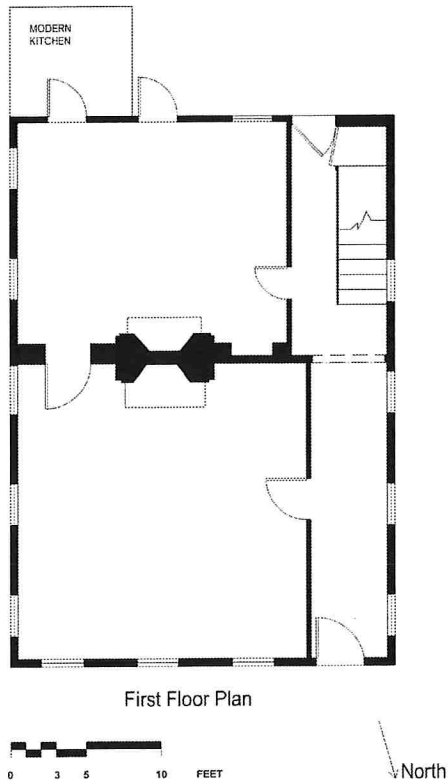
46. **Frederick Ball House, c. 1815**
136 Habersham Street

Traditionally dated to 1809, 136 Habersham Street is a fine example of a side-passage, double pile house from the first quarter of the nineteenth century. Its refined finishes, including four composition mantels, are well suited to the house of Frederick Ball, a Savannah builder who named his five children Tuscan, Doric, Corinthia, Ionic and Annulet. The house was renovated by Mills Lane and the cellar has been converted to modern uses. A modern kitchen behind the main level occupies part of an early porch. Though the original kitchen has been obscured, the house retains its attic-level servants' quarters.

The Ball House is a variant of a typical elite urban plan from the period just before and after the American Revolution, with a pair of heated rooms alongside a stair passage. Entry from Habersham Street is up a long stair rising from the sidewalk into the first floor entry. Here, there is no separate service stair so the main staircase is pushed to the rear of the passage, allowing the front room to be the larger and grander space on each floor. Unusually for the period, the two rooms are heated by a center stack. Moving the chimneys from the long side wall permits these spaces to be well ventilated, with an abundance of windows on both the long and short walls.



Frederick Ball passage. Photo by JEK.



The fireplaces in each room are fitted with elaborate composition mantels. The only one with all of its panels intact is in the front parlor. The treatment of its central motif is unorthodox, with a Phrygian cap hovering over a scene of Minerva resting, with a horn of plenty to one side. The mixed themes of liberty, peace, and bounty seem to suggest a date of construction after the conclusion of the War of 1812, a period when liberty motifs frequently appear in mantels associated with Thomas Wellford.

Decorative treatments extend throughout the first two floors of the house, with floral and pastoral subjects, including lovebirds, courting couples, putti, and liberty caps adorning the three other mantels. The woodwork in all the principal rooms is typical of the second quarter of the 19th century, with flat-panel wainscot, reeding, and architraves with quirked backbands.

Neoclassical ornament is confined to the two main floors. The low cellar has been completely refurbished, as in many Savannah houses, but it has retained its brick floor and presumably contained service rooms in the early nineteenth century. An inserted bathroom makes it unclear whether there was ever internal access between the cellar and the first floor. The refined stair, with its continuous elliptical handrail, runs from the main level to the attic.

The three unheated rooms in the garret are separated by a tongue-and-groove partition composed of sash-sawn vertical boards. An early board-and-batten door survives at this level, with ghosts of H-L hinges, but it has been re-hung in its current position. Most of the doors and windows in the attic were replaced with modern ones in the late-twentieth-century restoration. In the absence of separate service buildings or quarters, domestic slaves or servants most likely slept in these inferior and unheated attic rooms and cooked and cleaned in the cellar.

This house and the cottages at 138 and 140 Habersham were the first buildings Mills Lane IV restored in 1991 after his father died. A new portico was copied from examples of the same period in South Carolina. In 1989 Mills Lane IV and Harvie Jones, from Huntsville, Ala., started corresponding about the houses, choosing the porticos and arches. None of the porticos were original and Lane wanted to distinguish the Ball house from the cottages next door. Columns were investigated and rejected.

140 Habersham has substantial original fittings including mantels and surround marble, wainscoting and an archway in

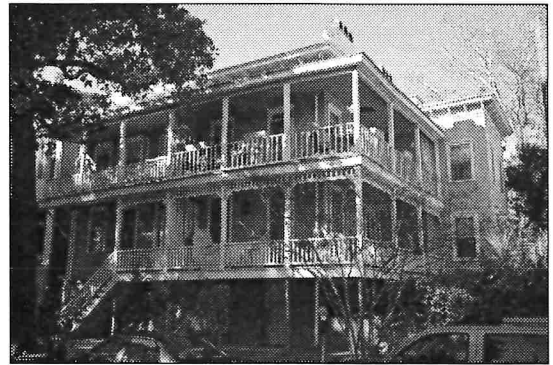
the hall leading into the kitchen. 138 Habersham's mantels were gone as were many other features. 140 had apparently been less tapered with, so Mills and Harvie Jones decided to restore it more accurately, and also to take the original clapboards that were left on the north side of 138 and use them to replace missing boards at 140.

—DH, JEK, and RL

47. **Thomas W. Rodman House, before 1809; enlarged 1911**
(wrap-around piazza)
314 East Oglethorpe Avenue

Really one of the most miraculous surviving overlapping of ages, influences, and uses in Savannah. At once, one of the truly great and largely untouched eighteenth-century houses with evidence suggesting it was begun in 1790 in a subdivision of homes being built along Oglethorpe. The grandparents of Helen Ungar Adler, the current resident updated the house in 1911 by extending the house to the rear, and adding wrap-around piazzas in a decidedly late Victorian character. But perhaps most fascinating of all, the house was very respectfully broken up into apartments on the ground floor and upper levels, as was the carriage house, and it is that arrangement that remains. Visit this house and you can see the eighteenth, nineteenth, and twentieth centuries all vividly alive and interacting.

—DR



48. **Abraham Sheftall House, 1818**
321 East York Street

Presently serving as the headquarters of the Historic Savannah Foundation, the Abraham Sheftall house was moved to its current location on Columbia Square from Jefferson Street in Elbert Ward in 1968, due to the construction of the Savannah Civic Center. This move was undertaken by Historic Savannah Foundation's revolving fund in order to save it from demolition. Historic Savannah chose to place the Sheftall house on an eight foot brick foundation, a decision which altered the proportions of this federal period wood frame structure.





The house had been constructed by Abraham Sheftall in 1818, who was a direct descendant of Spanish Sephardic Jews who settled in Savannah in 1733 to avoid religious persecution. Elbert Ward was heavily populated by Jewish families, as was the adjacent Liberty Ward, which is the location of the B'nai Brith Jacob Synagogue.

The Sheftall house is a typical Savannah townhouse with a side hall plan and three bay elevation. The house features a Federal fanlight and pyramidal roof. At the time of its move in 1968, the house had handsome Federal wainscoting and chimneypieces. Unfortunately these elements were lost when the Unitarian Church purchased the building from Historic Savannah and opened rooms on the parlor level for use as their meeting room. Aluminum siding was also added to the building at this time.

In 1997 Historic Savannah Foundation exercised its right to repurchase the property and relocated its offices in the building due to its proximity to the Foundation's house museum, the Isaiah Davenport house. The Foundation removed the aluminum siding in 2000 and restored the wood clapboard. The interior of the house possesses very little historic character, however, and serves as office space and meeting rooms.



49. **Isaiah Davenport House, 1821**
324 East State Street

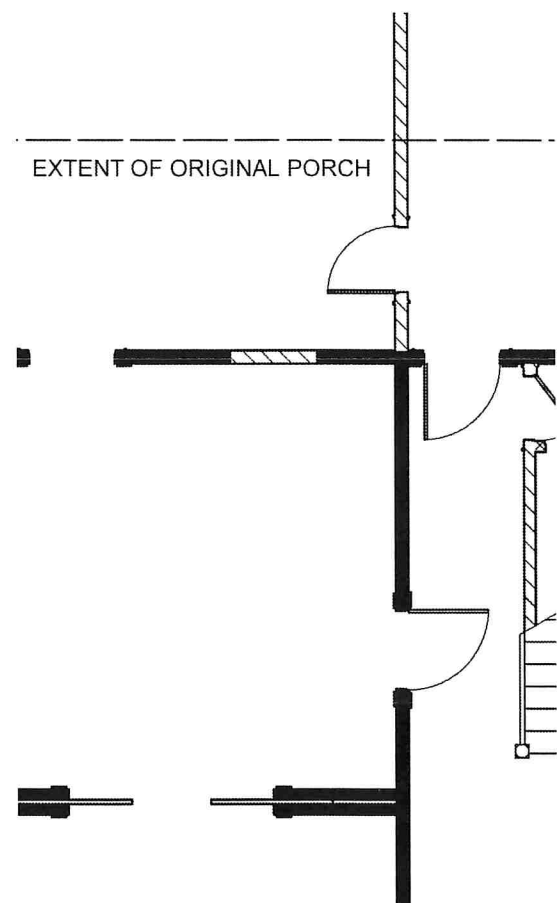
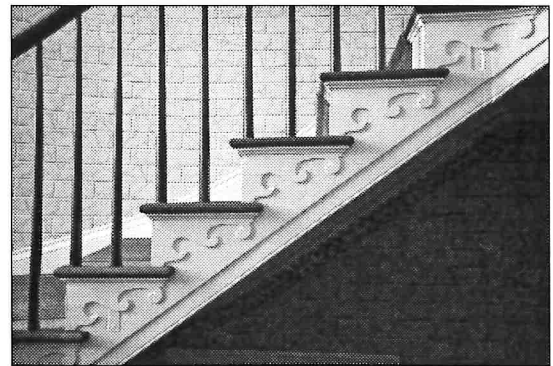
The Isaiah Davenport House has intrigued local historians because it was built for a carpenter who moved from Little Compton, Rhode Island to Savannah in 1807 (Mills Lane, Savannah Revisited: History and Architecture, Savannah, GA: Beehive Press, 2001, 70). It has been presumed that Davenport, the carpenter/owner, was also the undertaker and thus responsible for its New England flavor. Davenport was certainly capable of building in the local Savannah idiom, as can be seen at such places as the stuccoed John Elliott House on East State Street (built in 1826, now demolished). It can be argued that for his own house he constructed a dwelling that worked well in Savannah, was somewhat reminiscent of New England as he remembered it, but was advanced enough to provide fresh ideas about architectural planning to his adopted city.

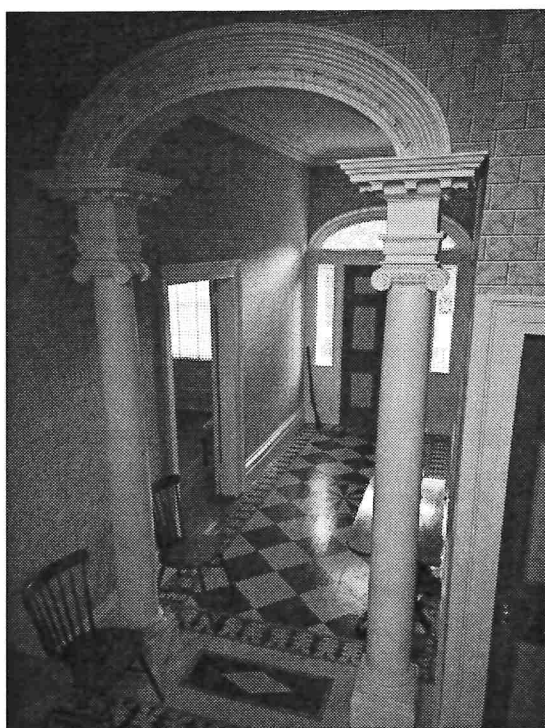
Davenport was about 37 and had been in Savannah for 14 years when he constructed his house in 1821. The walls are laid in small red bricks probably shipped from New England (and not the "Savannah gray" bricks found more commonly in the Savannah Lowcountry) and the house is not stuccoed. The brickwork, gabled parapets, small windows and Federal appearance are the defining features that critics have assumed to be of Northern origin. Certainly his creation was old-fashioned when compared to the work of William Jay but it is nonetheless impressive. In the same year, another Yankee builder, a Thomas Clark from New Jersey, specified a very similar façade for the house he was building for Walter Cranston: "The exterior walls of the house [are] to be of good Northern brick, to be painted and penciled, all the windows to have stone lintels and sills, except the windows of the basement story" (Builder's agreement, February 1821, Christ Church Papers, Georgia Historical Society.)

Although Davenport's interior finishes were similar to other refined Savannah houses, the plan was ingenious. He arranged his house with a relatively narrow center passage and flanked it with a drawing room and parlor on one side, and a dining room and a small chamber or sitting room on the other. The drawing room, which measures 19' x 23', is quite splendid, and although the back parlor is much smaller (a mere 11 1/2' x 19'), the two are joined by a large, elaborate doorway in the fashion of double parlors. This and Cranston's house (the latter specified to have "folding doors sliding" between its parlors) are two of the first double-parlor arrangements in Savannah.

The joined entertaining rooms of the Davenport House are markedly different in size and finish in a way that is perhaps common to other early double-parlor dwellings. In this instance the back parlor is inferior in every way—in size, material and degree of elaboration—with respect to the front room. Undoubtedly, Davenport intended the smaller parlor to be used as a family space for daily use, whereas the drawing room sufficed for most public entertaining. The large folding doors, however, could provide additional space when three of the first-floor rooms were thrown open on grander occasions.

The front of the passage is divided from the rear by a pair of freestanding Ionic columns that support a full entablature and carry an elliptical arch. The columned screen is an early use of





this architectural device in Savannah and was likely intended as a signal to visitors that the front portion of the passage was where they must wait; beyond it are the more private quarters of the house. Thus, when the double doors in the drawing room were closed, the back parlor, like the back chamber, could only be reached by the rear passage. The dining room, however, was positioned so that it had a public doorway leading from the front passage and a secondary one that opened beyond the columned screen. It can be presumed that this latter doorway was for servicing the dining room, thereby eliminating the need for servants to traverse the front passage to gain entrance.

The second floor of the house contains bedchambers, including that for the master over the drawing room, a dressing room off of it at the head of the passage, and secondary bedchambers. Service spaces were relegated to the cellars but the garret may have been intended for servants' quarters, indicated by its division into rooms arranged about a center passage with each space sheathed in boards.

The few details that make this house unique still do not mask it as a product of local planning. It relates to the street and square in a manner common to the town—the house sits on the street in the corner of the lot and once had a two-story carriage house/stable that was accessed from a rear alley. The house is raised high on a cellar to provide adequate space for domestic work rooms, and servants' quarters spilled up into the attic since there was little room for them elsewhere on the site. Davenport's most notable omissions are the lack of generously sized windows and a wide passage to take what advantage could be made of prevailing breezes to keep the place cool, but he did employ twelve-foot ceiling heights on the first floor to help in this regard.

The house was threatened with demolition in 1955, to make way for a parking lot for an adjacent funeral parlor. Instead, a group of seven preservation-minded Savannah women, assisted by architectural historian Walter Hartridge, intervened and bought the house which was then a tenement. This action led to the formation of Historic Savannah Foundation, who used the building as its headquarters until 1976 when the Foundation moved its offices to the William Scarborough House.

In the 1890s a brick apartment building had been constructed behind the Davenport House, only a few feet from the rear portico.

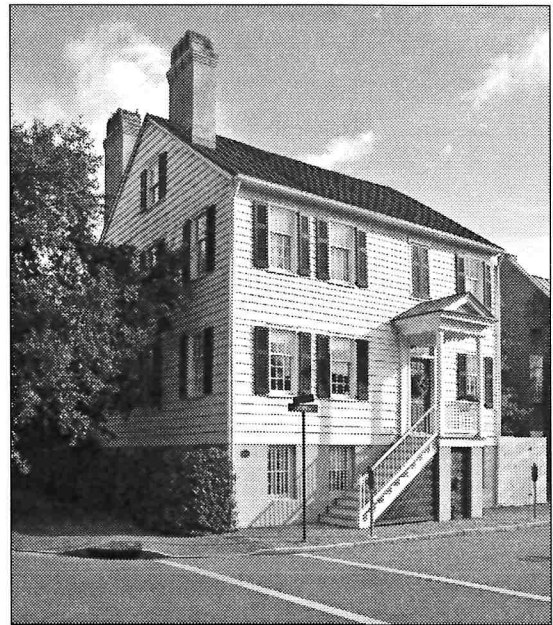
Historic Savannah Foundation demolished this building in 1976 and created a romantic Colonial Revival garden, an action which might not be favored by preservation orthodoxy today.

—wg and cj

50. **Francis M. Stone House, 1821–23**
402 East State Street

Originally built by a tax collector, the Stone House was enlarged in the late 1880s and Mills Lane IV used architect Harvie P. Jones in a 1992–93 restoration. A new porch was copied from a Georgia example of the period, with a correct Federal door and a simple rectangular transom. The Unitarian Fellowship met in the Stone House basement before moving across Columbia Square into the Sheftall House.

—DH and RL

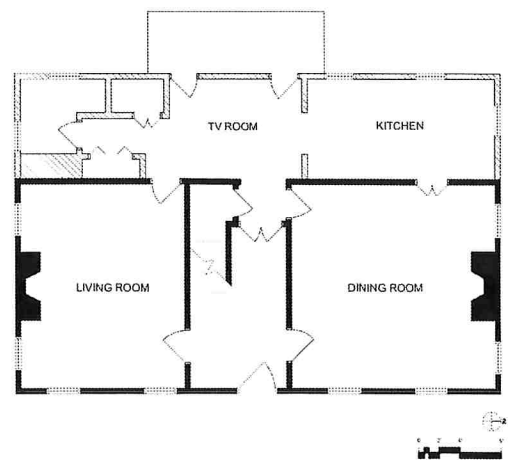


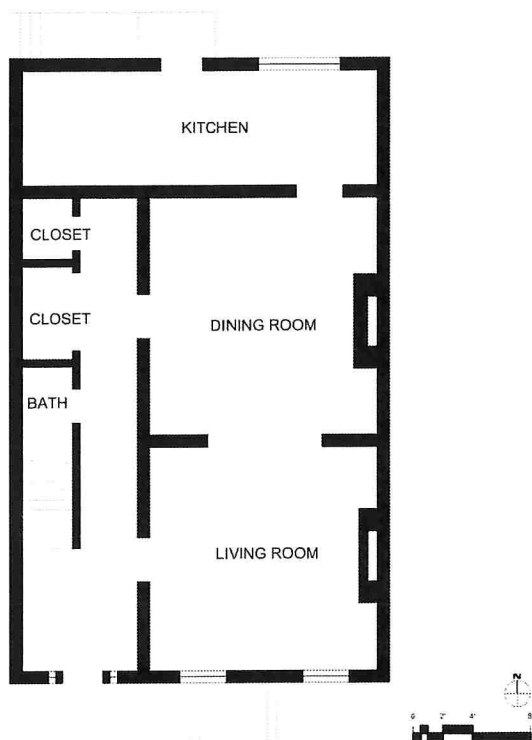
Francis M. Stone House. Photo by wg.

51. **Abraham Scribner House, 1810, remodeled 1899**
424 East President Street

This wooden two-story, central passage house is raised on a slightly sunken basement. Like most houses of its era, it shows various additions and modifications. Originally consisting of what was perhaps Savannah's most generously sized central passage and matching flanking rooms, the house was remodeled and added onto with a rear bank of rooms in 1899. Mantels on the first and second floor appear original to 1810, but a banister and newel post were added in 1899. Visit the landing between the second floor and the attic to see both an 1899 banister rail support next to one from 1810, apparently left as being too inconspicuous to merit remodeling. Follow the remaining early nineteenth-century railing and supports to another from 1810 is at the end of the stairs at the attic level. The attic features fully exposed hand-hewn common rafters lapjointed at the gable. Mills Lane, Jr. restored the house and excavated out the basement for increased ceiling height. He apparently also added rather ornate mantels in the basement at that time.

—DR





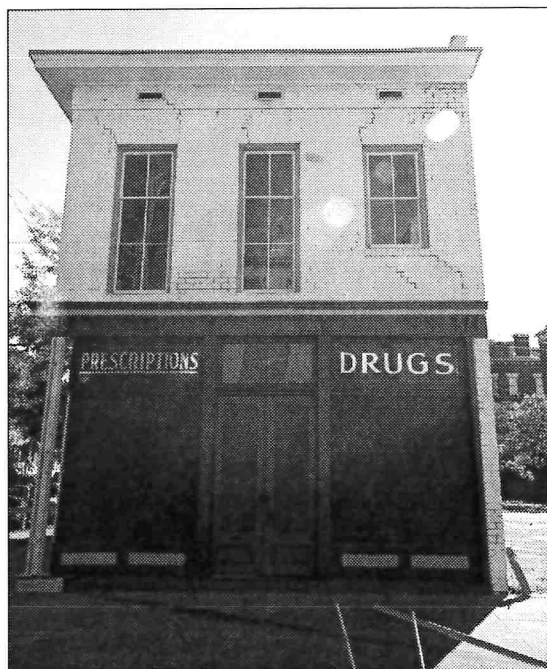
52. Henry F. Willink Double House, c. 1850
422-424 East State Street

Henry F. Willink bought lots nine and ten of Columbia Ward, after coming to Savannah from Germany sometime before 1836 and becoming a successful shipbuilder. There is no evidence to suggest he built any other properties before the brick double house at the northwest corner of Price and East State Streets.

The three and a half story double house is side gabled, six bays across, and two rooms deep, with solid brownstone lintels over the windows. Each entry has a brick staircase to the parlor level, and four dormers project from the roof on the front and back of the each house. Both residences have a two-story service addition to the rear, originally used as kitchen and storage area.

In the late 1960s the Historic Savannah Foundation saved the home from demolition. Restoration of the home included reconstructing the exterior staircases and removing later portico additions to the façade.

—JK



53. William Kehoe House, 1893; Dewitt Bruyn
123 Habersham Street

54. Robert Kennedy Building/Pharmacy, 1890
323 E. Broughton St., Habersham and East Broughton.

Constructed for Savannah harbor master Robert Kennedy, this small, freestanding building at the corner of East Broughton Street and Habersham Street is a unique survivor of a once-common commercial type. Having one of the last wooden storefronts in downtown Savannah, the building boasts the original chamfered columns, brackets, doors, and transoms. The substantially unaltered residential spaces on the second floor, together with the wealth of original materials that survive behind modern additions on the first floor, reinforce the building as an essential element in the evolution of Savannah's historic neighborhoods.

—JC and DR

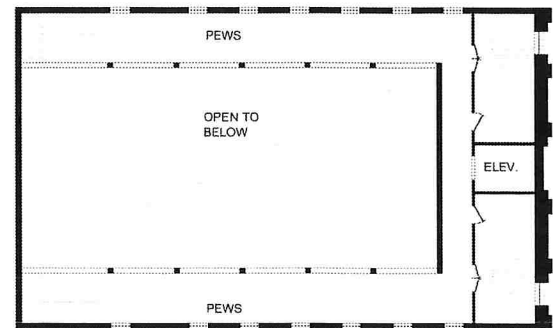
55. **William Ricker House, 1818; 1896**
538 East State Street

This modest well-preserved two-story side-passage double-parlor house features the same transitional styling of the larger Isaiah Davenport House further west on State Street. In this case federal details on the mantel piece complement Greek Revival door surrounds. A major restoration in 1896 resulted in a two-story ell.

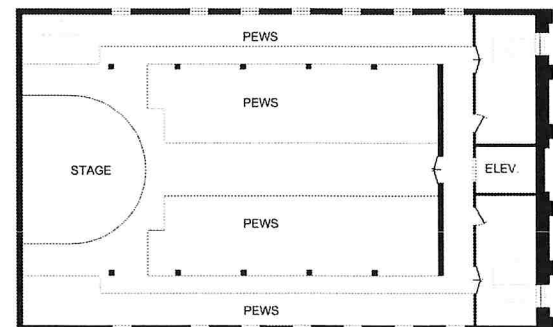
56. **Second African Baptist Church, 1926**
123 Houston Street

The current building, plastered on the first level with red brick on the second and third levels, dates to 1926. The congregation, however, is much older. Like Savannah's First African Baptist Church and First Bryan Baptist Church, the founding of Second African Baptist Church can be traced to the conversion of George Leile and the baptism of Andrew Bryan. In 1802, members of the First African Baptist Church (then the First Colored Church) organized a second colored church on Savannah's east side. They chose a location on the east side of Green Square in the Old Fort section. The church was established on December 26, 1802 with just twenty-six members, most of who worked as house servants and skilled workers, and several who were freed Negroes. The original frame structure was one-story over a shallow basement. In 1889 this structure was elevated nineteen feet to include a stone foundation and stained glass windows. The basement level housed meeting space with the sanctuary above. In 1910, the interior arrangement of the church was altered as the choir loft to the rear of the sanctuary was moved to its present location over the pulpit. After a fire in 1926, the stained glass windows were replaced and the wood frame building was replaced with red brick. The most recent renovations occurred in 1999 when an elevator was installed in the front foyer and the lower auditorium, main sanctuary, and exterior were restored.

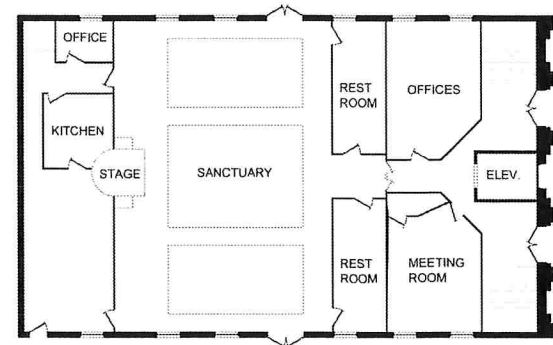
From its founding, Second African Baptist Church has played significant role in the development Savannah's African American history. It was in the original wood church that General William Tecumseh Sherman read Field Order no. 15 granting newly freed slaves "40 acres and a mule." A twentieth century speech, equally



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR





57. **Kate Baldwin Free Kindergarten c.1915**
134 Houston??

President Street and East York Street

This early twentieth-century settlement house had its beginnings in 1899 when George Johnson Baldwin (1856-1927) and his sisters decided to memorialize their mother with what became a city-wide system of kindergartens. The classic red brick and white trim colonial revival building marks a strong contrast with the varied Savannah grey brick and frame structures around the square. When built, and when the square was not as prosperous as today, the building would have represented an outpost of propriety in more sordid appearing landscape. George Johnson Baldwin (1856-1927) was a business man and civic leader born in Savannah, Georgia and a graduate of Massachusetts Institute of Technology. Baldwin began his career as a chemist, but soon worked with diverse enterprises, especially Stone & Webster, a Boston, Mass., firm of electrical engineers, financiers, and managers of street railway and public utilities companies. During World War I, Baldwin lent his business expertise to the shipping and shipbuilding industries. Throughout his life, he was an active Savannah civic leader and philanthropist.

—DR



58. **House, 1835**
128 West Liberty Street

(2½ story, 5-bay, double hipped-roof, central passage, detached wood-frame house)

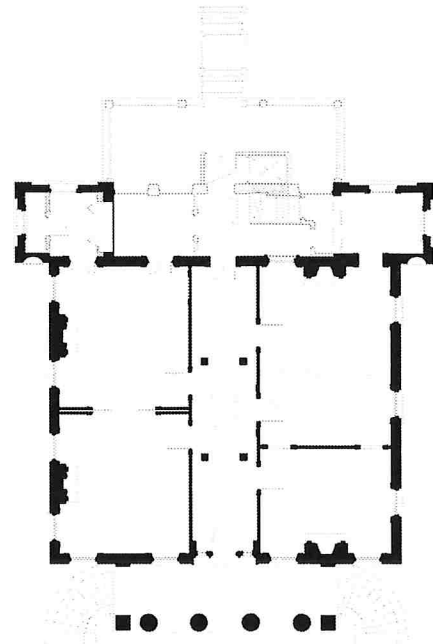
59. **Harper Fowlkes House (Champion McAlpin House), 1844**
230 Barnard Street

Charles Clusky, the architect who is alleged to have designed the Sorrel-Weed House, is also the claimed architect of the Harper Fowlkes House, an imposing dwelling erected on Orleans Square in 1844. The two houses share many similarities, with the later Harper Fowlkes House showing signs of more mature thought.

Key to understanding this building is the manner in which it was internally organized. It has a center passage, double-pile plan, with paired drawing rooms of identical treatment on one side of the passage and a parlor, dining room and stair passage on the other. Cluskey's use of columns in the passage as a device for signaling circulation routes is more sophisticated than that he employed at the Sorrel-Weed House. Instead of one pair of columns he used two, and these are used to flank a central oval skylight. In advance of the columns is the door leading to a reception parlor where guests either called on the family or waited before being ushered to other parts of the house. Penetration into the columned space gave access to both of the drawing rooms and to the stair passage. The dining room was remotely located, a typical treatment of local houses in the antebellum period. Its door was beyond the columns to indicate its use as family space.

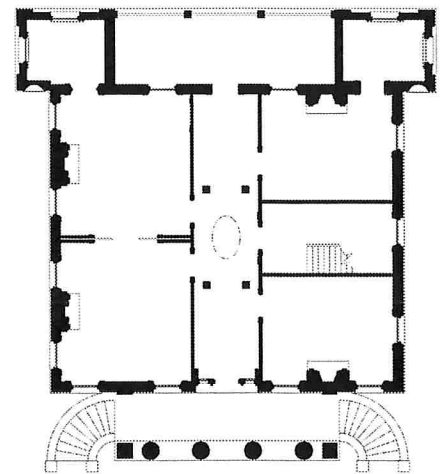
Outside the main footprint of the house are two small rooms similar in character to those found at the Sorrel-Weed House. Between them ran a two-story piazza. That to the south opened into the dining room and seems to have been a butler's pantry or a service space associated with dining. How the one to the north was used is less clear, but it did open directly into the back drawing room. On the second floor these spaces likely were used as dressing rooms.

In 1895 the house was modernized in two significant ways. Service aspects of the house were updated and the dining room was expanded reflecting its growing importance in Savannah in the late nineteenth century. The cellar was renovated to update the service functions and a modern kitchen was installed, much of which still survives. The roof was replaced with a mansard to give room for expanded apartments for servants. The front of the mansard above the original two-story portico was given a classical treatment rendered in copper. Expansion of the dining room

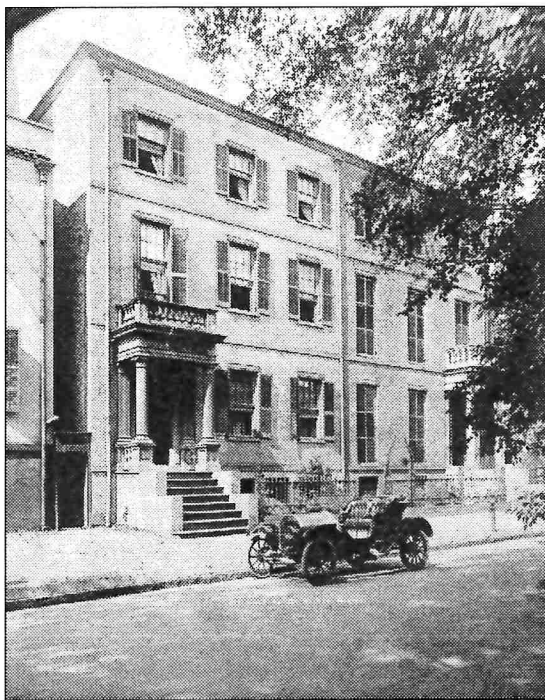


FIRST FLOOR PLAN

1842
1891
MODERN



RESTORED FIRST FLOOR PLAN



engulfed the original stair passage, making this space significantly longer, but also placing its entrance within the set of columns to signal its more public status. The room was grained to simulated full-height paneling with a paneled ceiling. It has been speculated that this was an original treatment that was redone when the room was enlarged, and discovery of similar early schemes at the Sorrel-Weed House and William Jay's Telfair House may lend credence to that notion. A new stairway was needed and thus the original back piazza was enclosed to contain the stair.

The House was bought by antique dealer Alida Harper in 1939 and bequeathed it to the local chapter of the Society of Cincinnati upon her death.

—WG

61, 62. John Hunter Double House, 1821, c. 1870s
101–105 East Oglethorpe Avenue

There are very few kitchens left in Savannah from the early 19th century. 101–105 East Oglethorpe Avenue have two of the best. They are well preserved above stairs, as well. Though there have been nineteenth and twentieth-century changes to interior finishes and the usual work to install modern plumbing, the original layout of both houses remains clear. Most remarkably, enough of the fabric in the original cellar kitchens has survived to provide visitors an exceedingly rare glimpse of the workings of domestic service in an early Savannah house.

101 and 105 East Oglethorpe were erected as a pair by John Hunter in 1821. Set behind a cast iron fence, they present an imposing front to the street, with Flemish bond brickwork and dressed sandstone lintels and belt courses. Arranged on a stylish side-passage, double-parlor plan, they are three full stories tall above a partially excavated cellar.

Entry from Oglethorpe Avenue is into a large foyer. On both sides, the stair passage sits behind a pair of double doors that are surmounted by a large sculpture niche. The passage and all of the principal rooms are finished with fine Greek Revival woodwork and mantels.

The plan is a typical urban layout, with double parlors adjoining the first-floor passage and heated chambers on each floor

above. There is an additional small, unheated room on the two chamber levels: one over the entry on the second floor and one between the two heated chambers on the third. These have been converted to closets and bathrooms and their nineteenth-century use is unclear. Since there is no apparent provision for quarters in the main house, it is possible that these little rooms were for domestic servants but most slaves must have slept in the carriage house at the rear of the property.

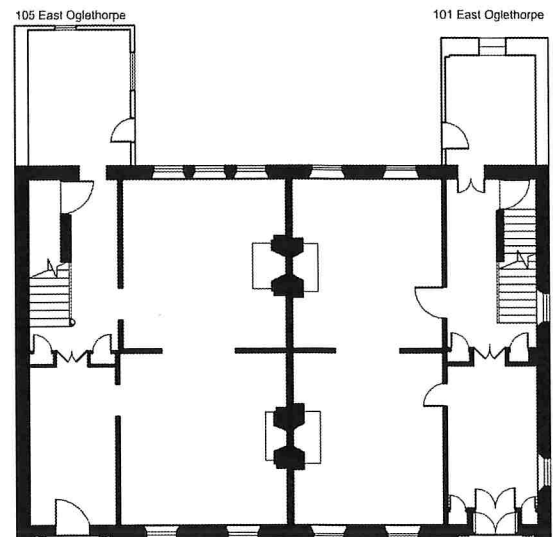
As fine as the main living spaces are, the most significant parts of these houses are their cellars. Taken together, they represent one of the most complete domestic work ensembles that we will have the opportunity to see in the city. They are critical to understanding the nature of service in a typical Savannah row house.

As of 2006, the cellar of number 101 was un-restored. The original brick and stone floors, masonry walls, and hearths survive on both sides. Wooden partitions remain only in number 105, but their locations are clear in seams on the floor and walls in 101. In both houses, the plan of the service rooms mirrors the upper floors. The rear room was a kitchen, with a slightly larger laundry in front. A smaller, unheated space at the front of the passage was accessible from the laundry, and possibly from the passage, and dimly lit by a small window set high in the outer wall.

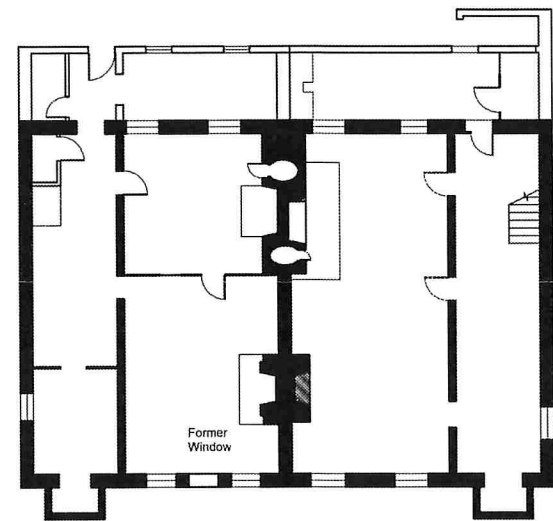
There is no clear evidence for a first-period internal stair between the cellar and the first floor. One was inserted below the main stair in the early twentieth century on both sides but does not appear to have been planned from the outset. Instead, access from the work rooms to the living spaces appears to have been up a now lost stair that wound up near the back wall of the present kitchen. The areaway behind the cellar at number 101 preserves the scant evidence for this arrangement. Here, a single stone step rises up between a pair of brick walls, whose width and depth are well sized for a steep staircase that would have landed on a porch behind the first floor passage. Between this space and the back wall of the cellar is a small boarded enclosure that is secured with early cut nails. Its size and location are consistent with a privy.

Soon after the conclusion of the Civil War, a small ell was added behind the passage on the three main levels. In the early twentieth century, the kitchen was moved to this small room on the ground floor in number 101 and the upper levels of the ell were demolished.

—JEK

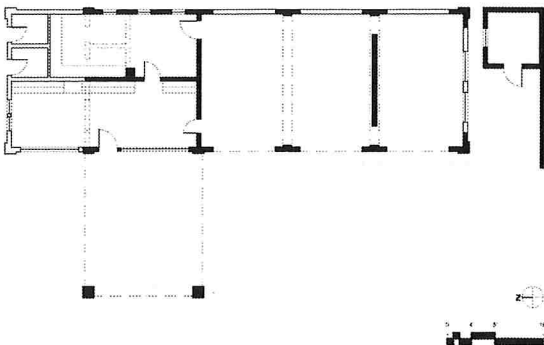


First Floor Plan



Basement Plan





**63. Thomas Clark and Matthew Lufburrow Double-House, 1820
107–109 East Oglethorpe Avenue**

Elements of original construction and a number of later renovations are revealed in this three-story double-house, raised over a full basement. Originally a single-family home, later additions transformed this residence into three floors of apartments, with office space on the ground level. The side passage has been modified by a wall that separates the main front hall on the first floor to close off the parlor and dining room and make this space into a single apartment with the stairs continuing up to the second floor, which is similarly conformed to provide a continued stair to the third floor while making most of the hall space available to the second floor apartment.

In installing the first floor wall, an expansive fan window was separated in two with a little room left for an entry. Most doors and windows in the entire building to have been replaced over the course of an early to mid twentieth century renovation. Small, enclosed closets, which by their hardware appear to date from the 1960s and which include odd “cubby” areas accessed through small doors above the main closets, are an innovative feature attesting to the owner’s desire to provide storage space for the apartments during the process of tenementization.

— MW

**64. Smith’s Sunoco Gas Station/Former Texaco Gas Station, 1937
236 Drayton Street**

Smith’s Sunoco is a lovingly maintained example of Walter Dorwin Teague’s Texaco Type “C” service station. Built by George Summerell in 1937, the station cost between ten and thirteen thousand dollars and was one of some ten thousand such designs across the country. Features include an office, two service bays, a car-wash bay, a storage room, men’s and women’s restrooms, and a canopy reaching from the office to the pump island. Standardized design provided familiarity to the traveling motorist. The stripped down modernism of the design emphasized efficiency and progress.

— DR

65. Matthew Lufburrow House, 1831
114 East McDonough Street

One of the few single-family houses remaining in Brown Ward, the Matthew Lufburrow House shows the adaptability of the side-hall townhouse in Savannah. The home's first owner, Matthew Lufburrow, was a prominent architect and builder who worked on a number of houses in Savannah. He purchased the property in 1820 with his partner Thomas Clark, eventually buying out Clark and constructing his own home there in 1831. Lufburrow accommodated the growth of his family by adding a two room ell to the west side of the house. These rooms served as bedrooms and were eventually converted into a private apartment. In 1890, T. P. Ravenel purchased the house from the Lufburrow family and his descendents still occupy the home meaning.

The majority of the fabric on the interior of the house is original, including heart pine floors made from boards as large as one foot wide and an inch thick, eight fireplaces that were in use until the 1940s, moldings throughout the parlor level, and door and window surrounds. The care taken to preserve these architectural details has allowed the interior to retain its historical integrity despite modernization in the twentieth century. The house remained gas-lit until the 1930s, and the garden level continued to function as a working kitchen until 1938. Little has been changed since the back porch was enclosed and a new kitchen installed on the parlor floor, making the service spaces of the Lufburrow house among the most intact in the city. The original service stair, its treads worn nearly worn through, leads downstairs. The rooms directly under the double parlor are still divided by partition walls and the iron crane still hangs in the hearth. Live-in servants occupied these rooms through the 1930s. When Ravenel's daughter inherited the home upon his death at the close of the depression, she began to use this level to run a business selling fruitcakes. According to family legend the recipe was passed down from her Huguenot ancestors, who had originally settled in Savannah from France, and was so successful the nearby town of Claxton came to be known as the Fruitcake Capital of the World. In the 1950s, the southernmost room of the garden level was known as the "initiation room" and was the site of secret rituals preformed during the induction of young women into one



of Savannah High's sororities.

In the process of restoration the rooms of the ell, once separated from the main living space as a private apartment for sixty years, have been converted into music and reading rooms. Other changes include the addition of another stairway to the garden level and the conversion of the trunk room at the landing of the main stair on the third floor into a master bath.

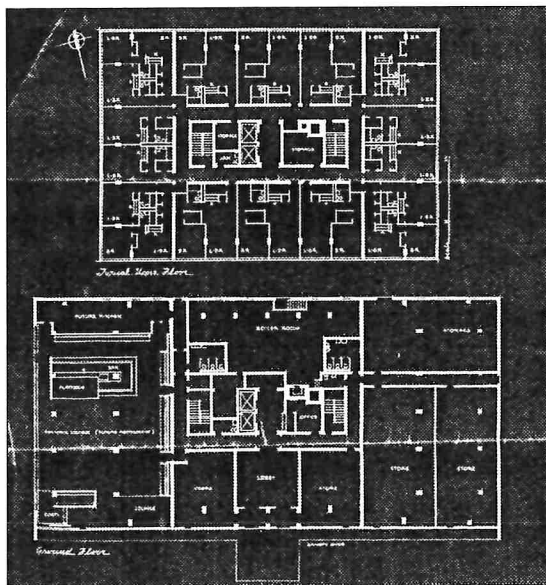
—MCG

66. **Stoddart-Lawton House, 1867**
15 W. Perry Street



67. **Henry Brigham House, 1879**
designed by Francis Grimball
4 West Liberty Street

68. **Drayton Arms Apartments, 1952,**
Arch't William "Billy" P. Bergen
102 East Liberty



The Drayton Arms Apartments (renamed Drayton Tower Apartments in 1968), was completed in 1951 at the northeast corner of Drayton and East Liberty Streets and hailed as a "home for moderns" by the Savannah Morning News (FIG. 1). Rising twelve stories, its alternating bands of limestone and green-glass wrap around what was the first fully air-conditioned building in Georgia (FIG. 2). Upon completion, it offered 198 units of unprecedented "ultra-modern conveniences for gracious living." Designed primarily by William "Billy" P. Bergen, running his father Cletus W. Bergen's firm, it achieved a highly advanced articulation of building as volume (FIG. 3) (best illustrated at the building's corners which are enclosed by glass with no visible supporting column at the outermost point), flexibility of plan (FIG. 4) (it was designed to allow easy conversion into a hotel if the apartments did not rent), and unity of composition (the balanced rectangular residential block above sits squarely on the center of a solid base with tri-partite

balance and symmetry). Drayton Arms exhibited a high degree of innovation in almost all areas, from design to construction. Billy's design innovations include the canted east and west walls of the base that tilt out about ten degrees off perpendicular (FIG. 5), and the massive cantilevered canopy that acted as a portico for people arriving and departing by car. In addition, the support services are located in the middle and rear of the ground floor allowing the three street facades to hold shops and commercial spaces where they would be most valuable. On the upper floors, public hallways surrounded the core allowing access to all eighteen apartments while creating a "reassuring shelter are for each floor" where tenants could go in the event that the large expanses of glass failed to keep out a violent storm or military attack. The construction of the Drayton Arms would have been impractical (and likely impossible) without the utilization of three recent technological innovations: cantilever construction, air conditioning, and heat absorbing glass (Pittsburgh Plate Glass ((PPG)) Solex brand). The building was featured in a nationwide advertisement for PPG in *Architectural Record* in February 1952 (FIG. 6), and in an article entitled simply "Apartment house, Savannah Georgia" in *Progressive Architecture* 33, NO. 11 (1952).

—MB

(reference to image names)

FIG. 1—Savannah Morning News article scan

FIG. 2—Concept Drawing

FIG. 3—Sun shining through corner

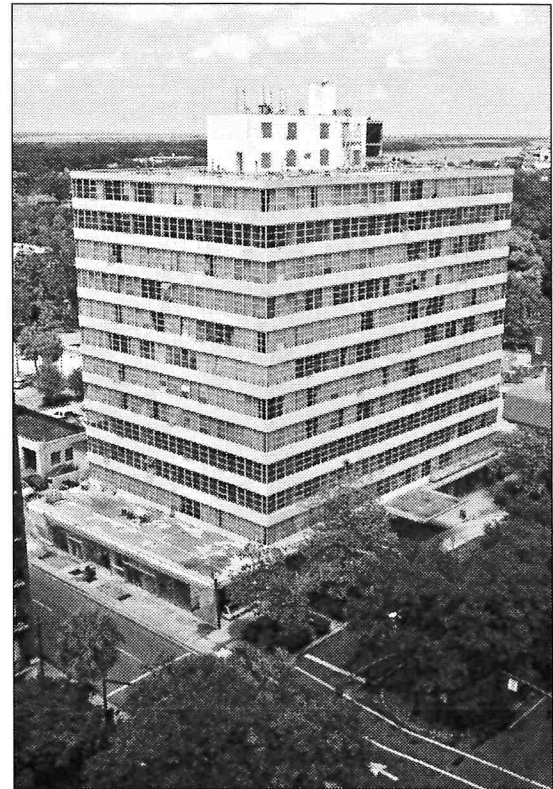
FIG. 4—Floor plans with measure from *Progressive Architecture*

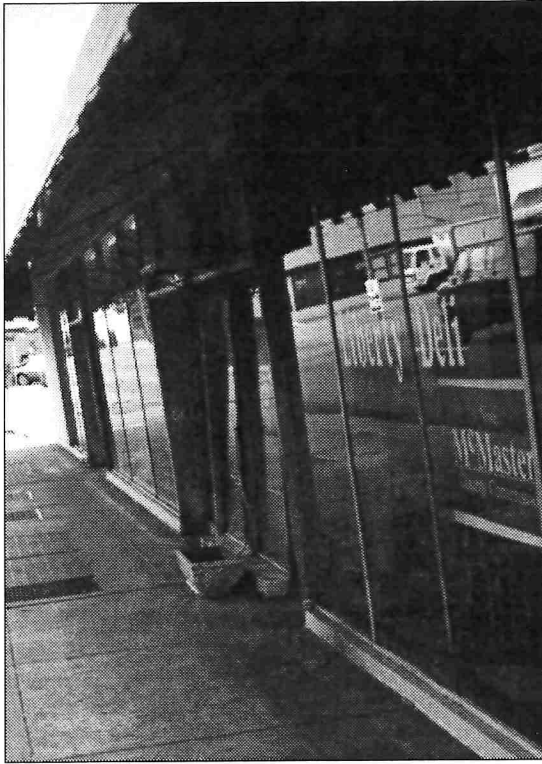
FIG. 5—right bent wall

FIG. 6—PPG ad with DAA

Cletus W. Bergen and William P. Bergen

Cletus William Bergen (12.1.1895–5.6.1966), known as the "Dean of Savannah Architects," graduated from Georgia Tech in 1919 (FIG. 1). During the Great Depression, he worked as part of a team designing many of the city's large public housing projects which still stand today including Fellwood Homes, Yamacraw Village, and Garden Homes. Schooled in the Beaux-Arts tradition, the bulk of his work was private residences for Savannah's elite,





executed in a variety of styles ranging from Georgian-revival to modern. His most famous work was the mansion he designed for Henry Ford and built in Richmond Hill, Georgia, in 1937 (FIG. 2). He went on to make his fortune during World War II designing large-scale housing projects totaling over 2,500 units throughout Georgia. In addition, he designed a number of defense and military buildings for the Marine base at Parris Island, South Carolina. His son William "Billy" P. Bergen (see entry below) joined him in 1947, after which Cletus entered into semi-retirement.

William Petty Bergen (3.8.1922–10.28.1972), known universally by his nickname "Billy," was the oldest of three children born to Cletus W. Bergen (see entry above) (FIG. 3). After completing his Bachelor of Science degree at Georgia Tech in 1943, he went off to serve as a marine with distinction in World War II, returning to complete his fifth year of training for a Bachelor of Architecture degree in 1946. He joined his father's firm in 1947, and immediately took over the bulk of work in the office as his father entered into semi-retirement. Trained in Bauhaus-inspired modernism, Billy's entry into the firm marked a dramatic departure away from Cletus' traditional designs towards a new modernist vocabulary of forms. His early projects included the Lerner Shop (FIG. 4) on the northeast corner of Bull and Broughton Streets and the Alfred E. Beach High School in 1948, and the Hellenic Community Center for St. Paul's Greek Orthodox Church in 1950. His most famous project is arguably the Drayton Arms Apartments (renamed Drayton Tower Apartments in 1968), completed in 1951 (FIG. 5). While he remained a practicing architect and modernist for over 20 years after this project was completed, his work was limited to smaller residential and commercial projects of lesser significance.

Note: The papers of Bergen & Bergen are available at the Georgia Historical Society.

(reference to image names)

FIG. 1—Cletus Bergen older photo

FIG. 2—Ford Plantation

FIG. 3—Billy Bergen older photo

FIG. 4—Lerner Shop

FIG. 5—Concept Perspective Drawing for DAA from BW brochure

69. **Laurence Connell House, 1851–52**
214 East Liberty Street

70. **John Lubs House, 1896**
318–322 East Liberty Street

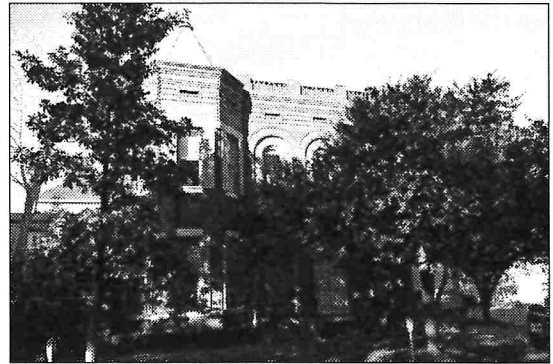
- 71, 72. **Mary and Nicholas Jones Row, 1882–83**
(two-story, low-stoop, side-hall, three-bay townhouses)
402–412 East Liberty Street

This is a modest row of two-story, low-stoop, side-hall, three-bay townhouses. Mary and Nicholas Jones built this row, living in 402 and either selling or leasing the other units. 402 exhibits slightly grander Eastlake features in its stone mantels and contains original plaster partition walls and some molding.

—DR

73. **SCAD Turner Annex**
(former Howard Johnson's Motor Lodge), c. 1960
224 West Boundary Street

During the postwar era, Howard Johnson became one of the nation's leading franchisers of motels as part of a swiping transformation of the industry from small, independently owned establishments to much larger ones with more or less uniform attributes. The company began this aspect of its business in 1954 and boasted seventy-one outlets. The assurances of quality that had made its restaurants defining features of highway travel contributed much to the rapid rise of Howard Johnson's Motor Lodges. Constructed in the early 1960s, the Savannah example embodies what had become standard characteristics in the type's fast-paced evolution. In contrast to configurations standard through the mid-to-late 1950s, this complex has its rooms opening off a central hall in paired, two-story buildings, set at right angles to one another, facing an enclosed court and swimming pool. Both the arrangement and the details of the design were developed to suggest a more relaxed, private, and luxurious setting than was generally associated with



motels at that time. The other distinguishing component, which functioned as a corporate emblem, at once differentiating Howard Johnson's from other establishments, was the crossed A-frame lobby, finished with the orange-tile rood and cupola that conspicuously identified the restaurants.

While once ubiquitous, examples of Howard Johnson's from the period that have not experienced extensive modifications have become quite rare. This remains as a telling example, prominently placed along a corridor that was once a primary north-south route for tourists.

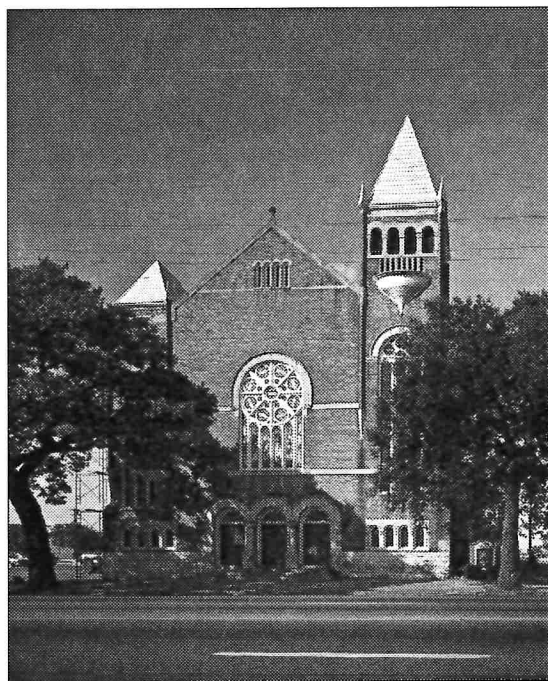
—RL

74. **Central of Georgia Railroad Head House/
Savannah Visitor's Center**
301 MLK Jr Blvd

See Central of Georgia Entry NO. 4 Above

75. **Central of Georgia Railroad Complex, Roundhouse**
601 West Harris

See Central of Georgia Entry NO. 4 Above



76. **St. Philip African Methodist Episcopal Church, 1911,
John Anderson Lankford, arch't; parsonage added 1960s,
converted in 1997 to the education center.**
613 Martin Luther King Jr. Boulevard

Two of Savannah's biggest black churches, St. Philip A.M.E. Church on MLK Jr. Blvd. and St. Philip Monumental A.M.E. Church on Jefferson and Park Streets resulted from a 1911 denominational split.

John Anderson Lankford (December 4, 1874–July 2, 1946) designed the church in his role as supervising architect for the AME denomination, a position which brought him commissions throughout the United States and South Africa. Specializing in church, fraternal, and school designs, Lankford published *Artistic Churches and Other Designs* in 1916. Lankford was either the first

or second African-American architect to be licensed in Virginia only two years after licensing began in that state in 1920, and he was the first architect to be licensed in the District of Columbia in 1924, and was the only Black architect there for two years.

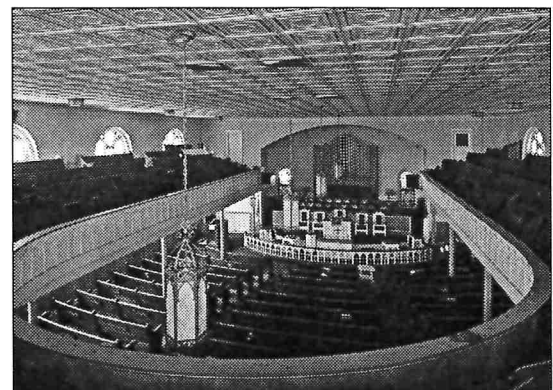
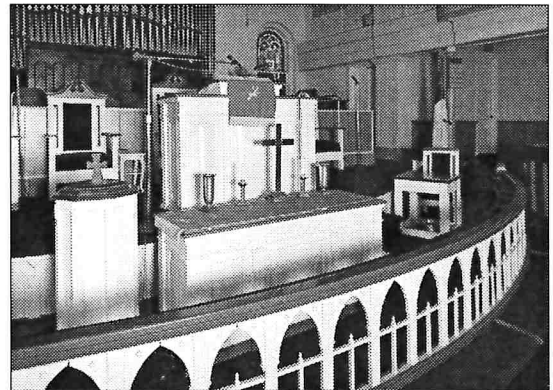
St. Philip A.M.E. on MLK laid claim to being the largest Black church in Savannah for many years with total seating of some fourteen hundred. Before the Savannah Civic Center, St. Philip was the place for black high school commencements. In the 1960s, St. Philip served as one of the key Savannah churches for town hall meetings. Today the church is most proud of the longevity of its pastors—Dr. John Foster is only the sixth since 1941. Pastor Foster notes the careful distinction in services between the early morning with traditional pipe organ and a sermon spoken from the pulpit, and the later 11 am service with a Hammond B-3 and a more active preaching style.

Details to notice include a dramatic communion rail, used on the first Sunday to hold the consecrated wafers and cups; a careful arrangement of seating for special church dignitaries; windows over the entrance and visible from the interior on the second floor balcony noting the locations of the Georgia conference of A.M.E. churches. Also notable is that while the church has a historic bell, it is not in operation but instead there are recorded chimes that are audible between four blocks and eight blocks away. As the demographics of Martin Luther King Jr. Blvd. have changed since the church's founding, the bells increasingly reach less affluent Blacks and other disadvantaged people in adjacent Kayton Homes, a Housing Authority of Savannah low income housing project just to the west.

—DR

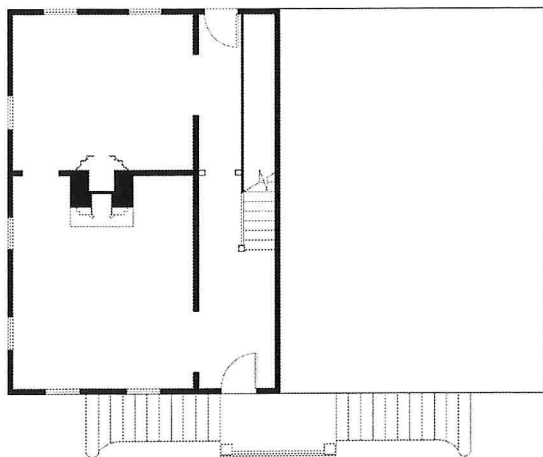
77. Carver State Bank, 1973
Arch't Tomberlin Associates
701 Martin Luther King Jr. Blvd

The Carver State Bank is a monument of African-American business and community service, founded by Louis Toomer, grandson of a successful Savannah businessman and politician who led a march of 400 African Americans through [neighboring] Liberty County demanding the right to vote. Robert E. James, current



president of the Carver State Bank, has the longest tenure of any African American President of a commercial bank in the United States. James is only the third president of the bank since it opened as the Georgia Savings and Realty Co. in 1927. Although originally sited a few blocks north of its present location, it has always been at the center of African American life in Savannah. During segregation Martin Luther King Jr. Boulevard was still known as West Broad Street, and was lined with black-owned restaurants, movie theaters, barber shops, night clubs and offices. The 1973 building was designed by the Atlanta architecture firm Tomberlin Associates Architects and was built by minority-run companies. The bank's embrace of modernity through Brutalist architectural features speaks to the rugged progress and hard earned stability and successes of the institution.

—MCG



0 3 5 10 FEET

North

78. John Low Double House, 1850s or 1860s
349 Tatnall Street

The John Low Double House stands on a southeast corner lot on Tatnall Street in Savannah, Georgia. The house, a double tenement (attached to 347 Tatnall Street), is a two-story structure with an unfinished attic. It sits on a brick foundation, which forms a raised basement. According to the current owner, the house was built in 1844 by Savannah's harbormaster. This date was presumed based on a furniture bill of sale from that year, in which "One Sideboard, One Sopha, one dozen black Walnut Chairs, one Rocking Chair, two small Chairs, One Piano Forte, two Parlor Carpets, and Two Mahogany Tables" were purchased (Worthington Gale to John Low, Savannah, GA, Bill of Sale, 23 May 1844 (location of original document unknown, copy provided by owner). However, interior detailing makes it more likely that the dwelling was constructed in the 1850s or 1860s.

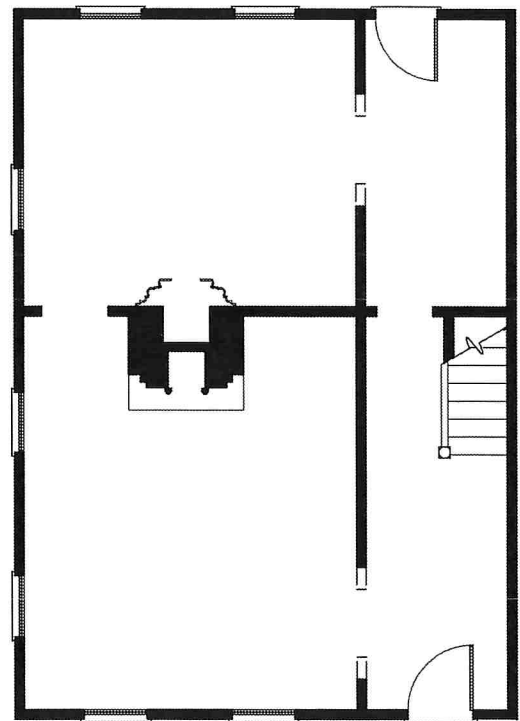
The house has a side passage, double-pile plan. The second story mirrors the first floor, with a front and a rear room on the southern side. A small room, which the owner referred to as a trunk room, is found on the second floor, positioned above the first floor entryway. Opposite the small room and beyond the stairwell, a modern bathroom has been installed behind a partition, creating

what seems to be a second original room in the passageway. The basement of the house has an original longitudinal partition wall, dividing it into two rooms.

The cellar is divided into two rooms (an eastern room and a western room), both of which are heated by back-to-back fireplaces. Although the cellar should have been a service area, the fireplaces seem quite small for cooking. They have been extensively rebuilt, but appear to have always been small. The cellar walls and ceiling have been plastered (it is likely the ceiling was plastered much later), but framing members remain exposed and undecorated. According to the owner, the cellar floor was dirt until it was covered with tile by the previous owner (within the last 10 years). The space was originally accessed (both at 347 and 349 Tatnall Street) via a door at the street level on Tatnall Street. The door was neither positioned below the front doors of the main house, nor below the porch. Currently, the cellar (now converted into an apartment) is accessed through a door to the north of the stairs, slightly below street level.

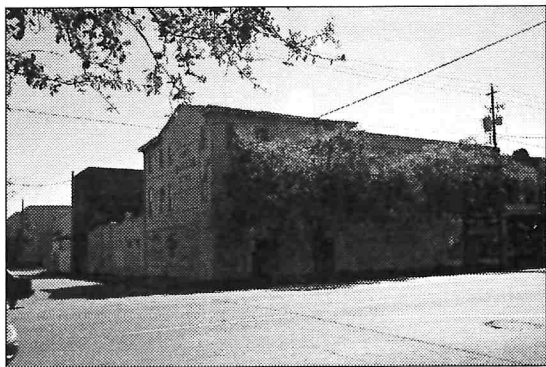
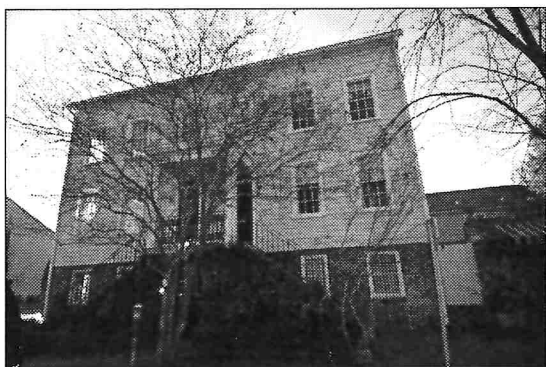
The side passage home opens to an entry that spans the depth of the building. Just through the door, running along the northern wall of the home, is an elegant staircase that curves toward the top. The front parlor, in the southeast corner of the house, was the only formal room in the home. The entrance from the passage is through a very large doorframe that is trimmed with Italianate moldings, which are also found on the windows. The room is heated with a coal-basket, cast-iron fireplace insert. The mantel is typical of Italianate work. The mantel shelf is constructed of bluestone and is painted to give the appearance of marble.

The rear parlor, now a modern kitchen, perhaps served as some sort of family room. The room can be accessed from the front parlor, and also via another large door from the passage (identical to the large door in the front parlor). The rear parlor is lit with several sash windows and is heated with a fully cast-iron mantel and mantel shelf. The room sits under the two-story shed roof. Italianate moldings appear throughout the second floor as on the first floor. Both the front and the rear bed chambers are heated. The front bed chamber's fireplace has a simple, Greek-style, wooden mantel that has been heavily repaired. The rear bed chamber, under the shed roof, is missing a mantel. The northern wall of the rear bed chamber appears to have been moved from



FIRST FLOOR PLAN





north to south to accommodate the bathroom at the end of the passage. It is somewhat unclear whether the east-west facing partition wall that forms the bathroom is original. The so-called trunk room, which sits above the entryway, is clearly original to the home. The attic is accessed from this room.

It is difficult to confirm whether the 1844 construction date for the John Low Double House is accurate. The presence of sash-sawn framing members and mature cut nails fits this period, but the Italianate mantels and molding seem to be from the 1850s at the earliest. As for the evolution of the house, there has been some speculation that the double tenement was originally one continuous floor plan during the John Low era. A Sanborn map from 1898 does show the residence listed simply as 347 Tatnall Street, and it is drawn as a single home. This is most likely an oversight. The presence of two entry doors to the main floor, a brick partition at the cellar level without passage through it, as well as the two street-level basement doors that were filled in, tell us with fair certainty that this was always a double tenement. Conceivably, John Low may have rented the house as a double tenement and lived at another location.

—SL

79. **Thrifty Supply Center, c.1900**
340 MLK Jr Blvd

80. **Israel Dasher House, 1844**
331 Barnard Street

The Dasher house, built in 1844, is a frame, two-story dwelling that sits on Pulaski Square. Originally it was a conventional side-passage, double-parlor dwelling with a rear porch. The second floor was similarly arranged, but with the addition of a small dressing room at the head of the passage. The cellar was initially entered from beneath the rear porch. The first space you encountered was likely the kitchen, as indicated in the size of its firebox. The front cellar room is also heated, but its firebox is smaller, of domestic scale, and was perhaps used as servants' quarters. It is unclear whether the cellar originally had a passage to better segregate

these spaces.

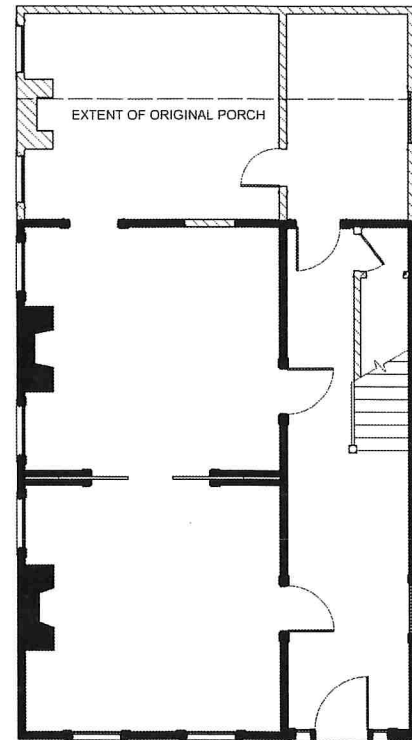
Common Greek revival woodwork is used throughout the house, with a symmetrical architrave that relies on its plainness and mass for emphasis trimming first-floor doors and windows. The paired parlors were made to match, including wooden mantels with quirked moldings and plaster cornice. Upstairs, openings are fitted with double architraves with beveled backbands that lack an upper fillet. The stair continues to a finished attic that is lit by dormers.

Late in the nineteenth century the house was extensively remodeled. A two-story porch was built across the front of the house, facing the square. Because the house is set so near the street it was necessary to cut stairs to the front door into the first-floor deck of this porch. An Italianate cornice was added to the exterior. Windows in the front parlor were cut down to the floor to open onto the porch and the front door was replaced. Patent dates on the front door lock—1869 and 1873—provides a terminus post quem for dating these alterations.

A rear addition slightly deeper than the porch it replaced created a new, unheated cellar room. The front cellar room was upgraded at this time with plaster walls, wainscoting and new trim. A new family room and adjoining unheated space behind the parlors was included in the first floor of the addition.

In 1967 Reid Williamson, Jr., first executive director of the Historic Savannah Foundation, purchased this house and a modern building that adjoined to the north. He demolished the latter and removed many of the Victorian changes to the house, using the house for his private residence. After tearing off the front porch he modeled new front steps on those of the Davenport House.

—WG



FIRST FLOOR PLAN

0 15 ft.

- c. 1844
- c. 1875
- MODERN

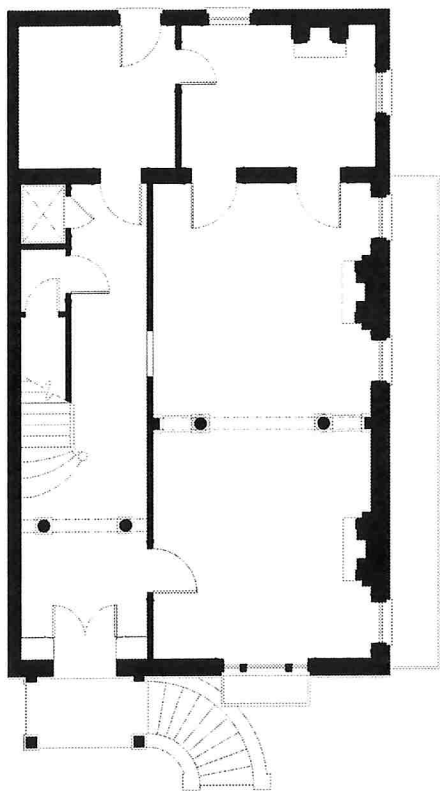
81. **William Humphries House, 1852**
218–222 W. Jones St., Tatnall and W. Jones
(middling side hall)

82. **McKenna Family House, 1915**
109 West Charlton Street



83. **Joseph S. Fay House, 1849,**
Attributed to John S. Norris
 307-309 Bull Street,
 1897 commercial addition
 1-3 West Liberty Street

84. **Eugenia and Louisa Kerr Houses, 1842-43,**
attributed to Charles B. Cluskey
 14-18 West Harris Street



FIRST FLOOR PLAN

0 15 ft.

85. **Eliza Ann Jewett House, 1847**
 18 East Jones Street

Built by the female real-estate developer Eliza Ann Jewett in 1847, 16 and 18 East Jones Street are examples of paired rowhouses in the Federal Style. Both are brick construction with a plastered exterior and [raised seam tin] roofs. A string course divides the basement level and the first floor, visually unifying the two structures thereby making them appear larger. In the original plan, a brick stair led to the main entrance on the first floor but this has been replaced by a Greek Revival stoop. In the 1850s Jewett would be instrumental in the development of East Jones Street, constructing nine other properties between 1850-1853.

Eliza Ann Jewett was among Savannah's foremost developers in the antebellum era, leading the city in the construction of comfortable and affordable rowhouses for middle class renters. Her business sense put her at the forefront of real-estate development in Savannah. Born in North Carolina in 1779, Jewett moved to Charleston, South Carolina in her youth, but did not come to Savannah until 1815. In 1817, Jewett was widowed for a third time and left with four children to support, only one slave and no land. With a perseverance that marked her entire life, she recovered economically and began a life of business dealing in slaves and real-estate. In only three years she acquired twelve slaves. The procurement of slave labor would become a fundamental component of her estate and enable the building of an architectural legacy.

In the nineteenth century, widows held respectable stations

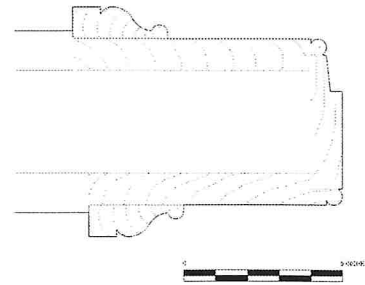
and were permitted to conduct business in a male-dominated society. Jewett's did not seek wealth for her own benefit, rather she sought to ensure the financial security of her three daughters. It was traditional to leave profitable legacies to married daughters in order that they might receive the benefits of the estate despite the debts of their husbands. Thus, Jewett divided her bequest equally between her daughters (her fourth child, a son, had died at age 19), willing her property to them in such a way as to guarantee their respective husbands could make no claims to it. Upon the death of Jewett's daughters, the property would then be bequeathed to her grandchildren, effectively keeping it in the family through the generations.

The wealth that Jewett intended to pass on to her descendants was not only in land, but in slaves. Her investments in men and women as rental property to be hired out earned her enough money to support her family through the depression of the 1820s. Jewett particularly invested in women to be rented as domestic labor. Like her real-estate, after her death the slaves were to be divided among her daughters, and their descendants intended to belong to hers.

Jewett used the profits she made from her slave holdings and took advantage of lower land prices of the 1820s and 1830s. Her first real-estate investment was in 1821 in Franklin Ward, a growing industrial hub powered by the cotton shipping industry. These large waterfront facilities were on prime lots in a new ward and proved highly profitable.

Jewett's contribution to the typology of the Savannah townhouse is her greatest achievement. She helped to perfect a vocabulary that would be used in the city's rowhouses throughout the nineteenth century. Jewett was responsible for the construction of nine sets of rental properties consisting of twenty-two dwelling units from 1846 until 1853. The houses were typically side passage in plan, two to three bays wide, and three stories over a full basement. The houses were also built by similar construction methods, employing Savannah Grey brick in a common bond. Jewett often used elements of the Greek Revival, setting stairs parallel to the street supported by square columns. Dental brickwork at the cornice and straight sandstone or limestone lintels and sills are also characteristic of Jewett's houses.

Jewett's first rowhouse development was at 20–22 West Harris



Street, from 1842–1843. She later constructed the houses at 18–24 East Macon Street between 1846 and 1847, and 16–18 East Jones Street in the following two years. From 1850 to 1853 she invested in her largest set of rowhouses, 112–120 East Jones Street, which consisted of five tenements. Her final developments, at 111–115 East Jones Street, were also completed in 1853. Jewett died of consumption three years later, at the age of seventy-seven. At the time of her death her assets amounted to \$61,000 in real-estate and over thirty slaves valued at \$19,000.

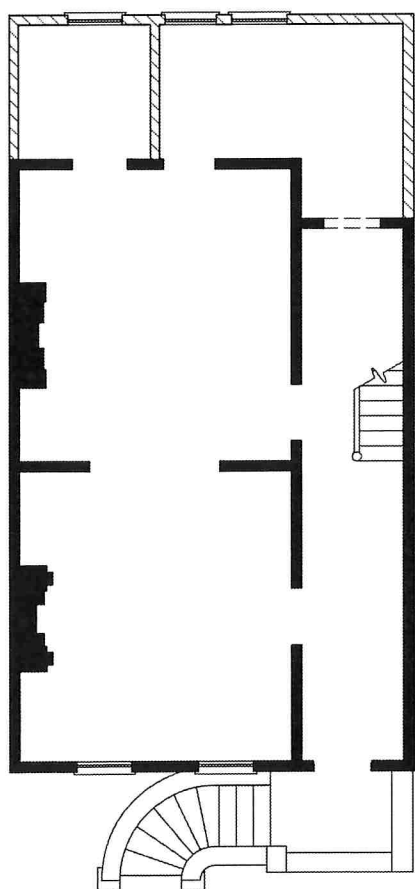
—MCG

86., 87. Daniel Robertson Tenement, 1845
23–25 West Charlton Street

Daniel Robertson developed a section of Charlton Street in the 1840s and 1850s, including this tenement. It was built as a double house with each unit laid out on a side passage, double-parlor plan. The passages are placed away from one another to allow the chimney stacks to be shared between the two units. The exterior is quite plain with the exception of a run of stairs set within stuccoed masonry walls that curve up to a landing in front of each door. Although rather simple in form, each house has the essential elements of a Savannah town lot, including cellar service and finish space in the attic that could have been used for servants. The 1898 Sanborn map of Savannah depicts a two-story frame structure at the rear of the yard of 23 Charlton Street that may originally have been a stable, but was being used at this time as a dwelling.

The western side, no. 25, has been partially restored to its original appearance. It has simple, Greek revival woodwork and an early twentieth-century addition that likely represents enclosure of a rear porch. The cellar kitchen fireplace is still intact and is exposed, a rarity in a Savannah house. The foundations of the house outside this room retain an unusual treatment of stucco that has been rendered to replicate the profile of the weatherboard siding on the walls above. The significance of this building is its rather modest scale and finish, but a place that expresses all the essential components of living in this town at the end of the antebellum age.

—WG



FIRST FLOOR PLAN

0 10 ft



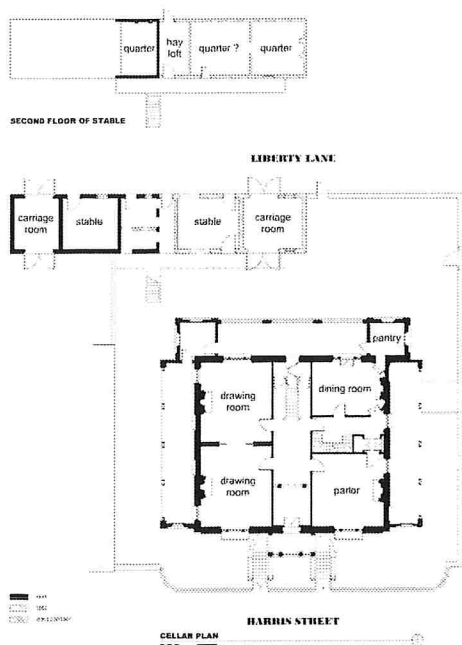
88. Eliza Ann Jewett House, c. 1850s
326 Bull Street

The Eliza Ann Jewett House at 326 Bull Street has a plan typical of many mid-nineteenth century Savannah houses. It has a raised basement that would have been used for kitchen and service rooms. The main floor has the side-passage, double parlor plan that made its way south from Boston in the nineteenth century and reached Savannah by the 1840s. The house was given a date of 1843, but diagnostic features suggest a construction period sometime in the 1850s. At the rear of the lot is a nineteenth-century carriage house that has since been converted to a dwelling.

The exterior of the three-story house has an Italianate cornice with scrolled brackets as well as a plain Greek revival front porch. The walls are scored stucco, with sandstone dressings on the windows and the water table. A balcony runs along most of the length of the south wall. The west exterior wall has a porch with square Greek columns and a Greek entablature including a dentil course surrounding the front door. There is also a false balcony of wrought iron surrounding the front window to the right of the door. The south side of the building has four windows, while the north side of the building lacks openings of any kind. A brick wall surrounded a yard and garden on the north side of the house; a space which now contains the E. Shaver Bookstore, which was constructed from a portion of the garden wall.

The interior of the Jewett House is trimmed with a combination of Greek and Italianate details. The front passage is divided into public and private sections by the presence of columns. The double parlors, located on the south side of the house to the right of the passage, are separated by Corinthian columns and an archway. The back parlor was probably used as a dining room, the front as an entertaining room. There is a smaller rear room off the back parlor, which is heated and was probably used as a study, library, or family sitting room. There is a complimentary space at the left rear side of the house, at the back of the passage, the purpose of which is not certain.

The side passage contains an open-string staircase with a flattened oval handrail and an octagonal newel post. The Italianate baseboard continues in the passage, as does a grapevine-patterned plaster cornice. The door architraves are the same in design and



molding profile as they are in the two parlors. Two doorways—one leading into a closet and one into a modern elevator—have been added in the wall beneath the stairs. The door into the closet has been reproduced from another doorway that was cut off by a wall, and so the reproduction door has been cut off on one side, a feature I found interesting. Inside this closet is another door with simpler molding that leads to a sloping closet under the stairway. This was likely the original opening. A niche was cut into the wall of the staircase leading up to the second floor and is lined on the bottom with white and grey marble. The upstairs features simpler moldings and architraves around the doors and fireplaces than are seen downstairs.

The front and rear parlor doorways have low, pedimented heads and four-panel doors with Italianate architraves—a single architrave with quirked cyma and bead. They show chatter marks that point to a manufacture date belonging in the 1850s. The windows in the two parlors are surrounded by the same architraves and moldings. An elaborate plaster cornice with a grapevine pattern runs along the top of the walls in the parlors and the front passage.

The parlors are separated by an archway and pair of Corinthian columns and pilasters. There is no evidence for doors between the rooms. The mantelpieces in the parlors are of white and grey marble and are Italianate in design, with arched openings. A baseboard of Italianate profile runs along the wall at floor level. The floors are of yellow pine; the seams of the boards line up in the center of the parlors beneath the archway and thus seem to have been intended to be covered with carpeting from the beginning.

— ED

89. Sorrel Weed House, 1841 6 West Harris Street

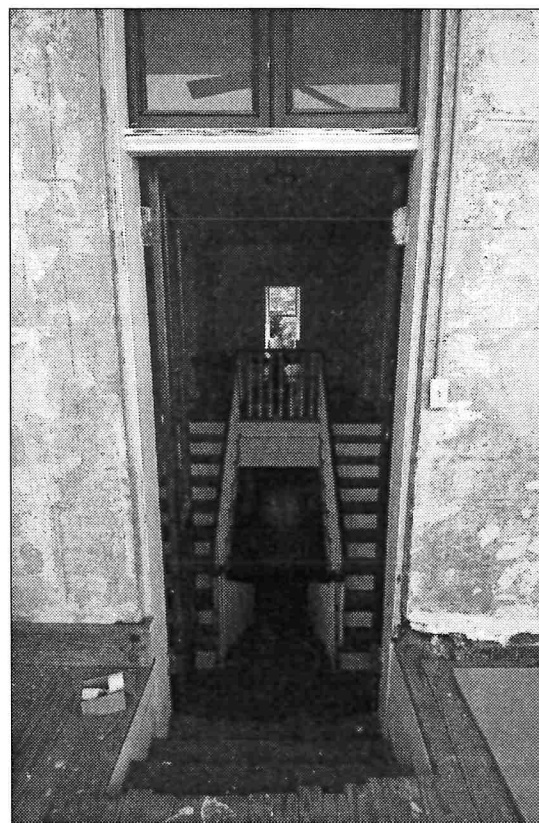
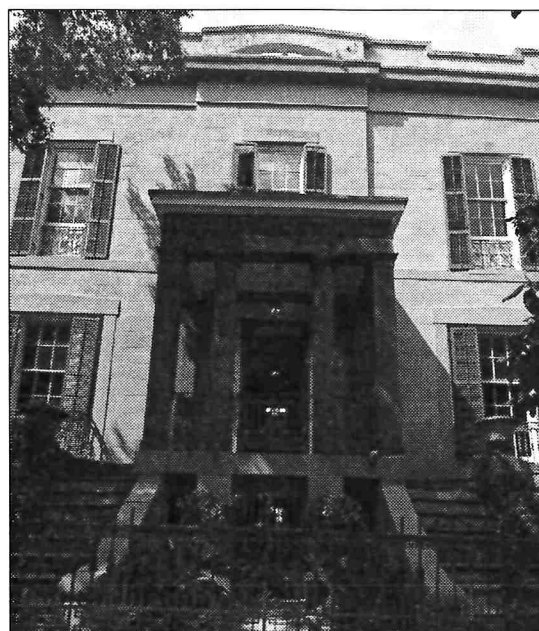
The Sorrel-Weed House, one of Savannah's grand antebellum mansions, is claimed to have been constructed in 1841 by the designs of Charles Cluskey who first settled here in 1829 (having come from New York where he is thought to have apprenticed under the architectural firm of Town and Davis) and later returned to work as a shipping agent and builder between the years 1839

and 1846. The Governor's Mansion (1837–1839) in Milledgeville, Georgia, is considered his masterpiece, but many other of his local attributions are speculation, including the Hermitage and the nearby Harper-Fowlkes House (see entry). The latter house, constructed three years after that for Francis Sorrel, bears comparison, for even if not by Cluskey, the two share similar decorative treatments and planning conventions.

The builder of the Sorrel-Weed House fused local traditions with a popular double-pile, center passage plan to create an imposing dwelling that worked well on a Savannah town lot. It has the usual at-grade service cellar and the only detached building is a stable/carriage house/quarter abutting an alleyway. The attic of the house is plastered and is accessible by a service stair, suggesting that servants also lived here — perhaps house servants were quartered in the attic and stable hands were assigned some of the meager upper-floor rooms of the carriage house. The main house is sufficiently set back from the corner to allow a side garden, and the lot is enclosed by a cast-iron fence at the front and a brick wall elsewhere that rises to the height of the cellar story (some of the wall was destroyed by later development).

The cleverness of the design is best expressed in the arrangement of rooms on the first floor. On one side of the passage are paired drawing rooms with matching architectural details, including decorative plasterwork, severe Greek revival trim that seems to be a convention of Cluskey's, black marble mantels, and windows that extend to the floor to give access to porches and balconies. Across the main passage are the parlor and dining room and these are divided by a service passage that once housed a stair that rose from cellar to attic. Until recently it also contained what is said to have been a dumbwaiter that provided convenient access from the cellar kitchen to serve the dining room. The main stair ascends from the back of the center passage and was originally arranged much as has been recreated in a recent renovation. Cluskey — assuming him to be the architect — built on what had become a common means of arranging large town houses to create a more complex scheme, one that had particular resonance in Savannah during these heady years of affluence and town growth.

A common architectural device used in Savannah houses is a columned screen in the passage used to denote a purposeful division of that space. For example, in a house for cotton mer-





chant Richard Richardson (the Owens-Thomas House), William Jay employed columns to separate the stair that leads to private second-floor quarters from the first-floor entertaining rooms, while still allowing a glimpse of the exquisite joinery of the staircase. Isaiah Davenport was more direct in his use of columns; the front of his passage gives access to a dining room and drawing room, and beyond the columns the passage widens to house the stair, provide a service route to the dining room, and give access to rooms that were used everyday by the family. By the time of Cluskey's design for Sorrel he was more subtle with the use of this architectural devise and employed a pair of Greek columns supporting a lintel to suggest a vestibule of sorts for waiting visitors. From here guests could be directed to a front parlor if calling on the family, or to the double drawing rooms when invited to a more formal gathering.

Access to the parlor and drawing rooms was straight forward, but the location of the dining room is so intentionally circuitous that it must have been intended only for family use. To get to the dining room from the body of the house one first has to walk through the service passage. Although the room is nicely appointed with a rounded end, white marble mantle, and some plasterwork, the decoration does not rise to the splendor of the drawing rooms and seems likely unintended for guests. Before the Civil War spaces dedicated solely to formal dining in Savannah seem to have found little favor. Jay's design for Richardson clearly included a formal room for eating—it was complete with a built-in sideboard niche and was one of the two most prominent spaces of the house. However, in an 1822 bill of sale of furnishings for the house it appears to have been used as a parlor and was appropriately labeled "Dining Room or Large Parlor." In houses of this scale a separate space for dining was usually included, but the room tended to be small and access was often remote. For Sorrel, the architect simply took it a step further to ensure a greater buffer from the public spaces. This begs the question as to whether it was traditional to not include dining as part of formal rituals or whether eating, when included, was relegated to the double drawing rooms despite potential accommodation elsewhere in the building.

Another feature of early Savannah and lowcountry houses is the inclusion of a small room at the back of the drawing rooms, often built as a projection off the rear corner of the house. Use of

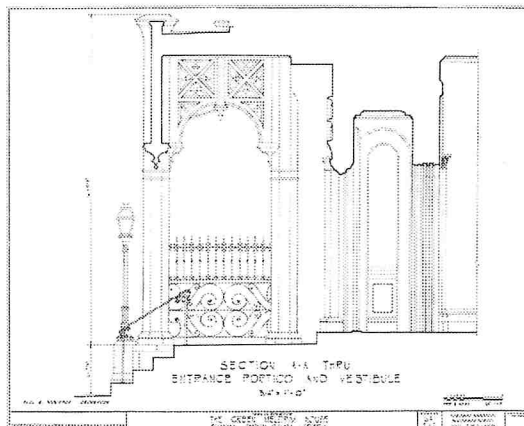
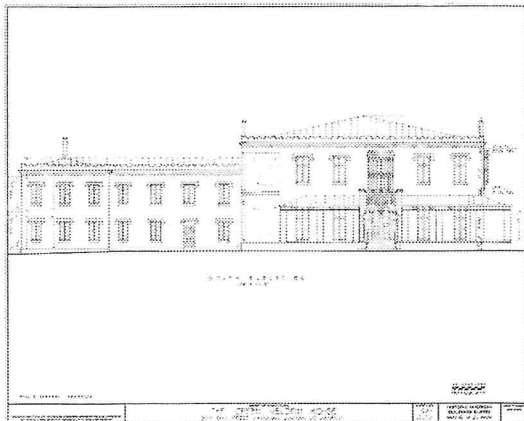
these spaces is uncertain, but some seem to have been intended as family sitting rooms or chambers, while others appear to have had a service function. Sorrel's house cleverly includes two, one projecting from each rear corner of the house. Each is flanked by piazzas, one that extends along the rear of the house connecting these rooms, and ones that project from these rooms along the sides of the house to a front wall that masked them from the street. The corner rooms are carried the full two stories of the house and on the upper floor they appear to have been used as dressing and bathrooms—at least one of them has an inverted roof for collecting water to fill an overhead cistern and this in turn could have supplied plumbing fixtures below. The first story space in the northeast corner opens both into the dining room and the rear piazza and probably was used as a butler's pantry. Doorways in the opposite corner room opens onto both its adjoining piazzas and its function is unclear—perhaps intended to be no more than a small sitting room. Another Cluskey-attributed design—the Harper-Fowlkes House built a year later—uses a similar pair of corner projecting rooms and are connected to a rear piazza, with one off a dining room the other off the back drawing room.

Originally the lot was much larger, including enough space to the west that by 1856 the lot was subdivided for the construction of a new house for the Sorrels. This act cut most of the stable building from the lot on which the original house stands and thus it was extended to include new quarter, stable and carriage spaces for the older dwelling. Although since remodeled for various uses over the years, enough of this expanded structure survives to make evident its various functions—a carriage room with doors on both the alley side and into the yard, stabling for horses, a tack room, and a hayloft in both the new and old sections, each complete with a hoist that survive on the alley side. At least for the newly expanded section access to upper floor rooms was from a deck that stretched the length of this section, with a stair rising to it from the yard. At the east end is a pair of rooms (now with the partition between the two missing) that functioned as servants' quarters. One entered this suite through a large unheated room, but that on the gable end does have a fireplace. Metal-lined flues built into masonry walls at the west end of the portion belonging to the current lot size demonstrate that some other spaces in the building were originally heated by stoves. As was common in

Southern towns, slaves relegated to work and live in buildings such as this were often given little in the way of light. Here, the design includes no windows on the alley side at second-floor level and few overlook the yard.

Until construction of an addition on the east side of the house created space for a department store sometime after HABS photographs were taken of the house in 1936, changes to the house were modest. Most prominent is the replacement of the stair in the third quarter of the nineteenth century by the Weeds, the family that bought it from Sorrel. When this second-period stair was removed by the present owner it revealed a decorative paint scheme of oak grained paneling that formerly adorned the plaster walls of the passage, much in the same tradition as the grained paneled decoration in the dining room of the Harper-Fowlkes House.

—WG



90. Green Meldrim House, 1853

14 West Macon Street

Among the most elaborate houses ever constructed in Savannah is the Green-Meldrim House on Madison Square. This mansion, built in 1853 for an English cotton merchant, fills an entire trust lot and is one of the first buildings on a trust lot to address a side street rather than facing the square. For Mr. Green's house, architect John Norris chose to build a Gothic Revival villa, successfully adapting the style to suit a domestic floor plan. By shifting the entry door and hall to the south, Norris was able to create a wide piazza and parterre garden accessible from double parlors facing Madison Square.

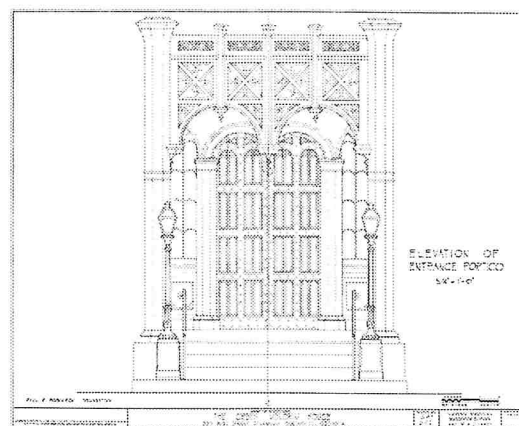
The façade of the Green-Meldrim House that faces the square is composed of four bays, each of which have elaborate iron and wood oriel windows at the second story level and floor length windows on the ground floor covered by a portico supported by graceful Gothic Revival style cast iron work. The entry façade faces south and features five bays. A massive cast iron portico of Gothic Revival tracery, unlike anything else in the region, dominates the central bay. A large cast iron and wood oriel window completes the composition of the entrance façade. Under the portico is a set of arched doors that fit into interior door jambs to

form panels when the house is open.

The interior of the house is as elaborate as the exterior, including intricate plasterwork reputed to have cost \$25,000 when the house was built in 1853. Heavy woodwork, ornate marble mantles, crystal gasoliers and an English encaustic tile floor are other features of note.

The Green-Meldrim House was offered to William Tecumseh Sherman in December of 1864 at the termination of his March to the Sea. He spent a month here and made important plans with President Lincoln for Reconstruction and the treatment of freed slaves. Unfortunately Lincoln's assassination prevented these plans from being implemented.

The house passed to the Meldrim family in the early 20th Century, who remained in the house until the 1950s when St. John's Episcopal Church acquired the property for use as its parish house.



91. **Savannah Volunteer Guard Armory, 1892,**
William G. Preston, arch't
 340-344 Bull Street (Bull and Charlton)

92. **Scottish Rite Temple, 1912**
 341 Bull Street

The Scottish Rite Masonic Temple is a fusion of an early skyscraper form and the façade of a classical temple. Masonic symbolism is incorporated through rich detail on both the exterior and interior. It is the fourth home to Masonry in Savannah and was designed by Hyman Wallace Witcover, a 33rd degree Scottish Rite Mason who began his architectural career under Alfred S. Eichberg. The social force of Freemasonry in Savannah began with the city's founder, General James Oglethorpe, who was the first master of Solomon's lodge.

Construction of the Scottish Rite Masonic Temple started in 1912, but was not completed until 1923 due to financial constraints. The symmetrical façade is composed of a tripartite horizontal division, characteristic of many early sky scrapers, with a pronounced base of deeply drafted masonry and an elaborate entablature between the second and third floors and the topmost

story. The exterior materials are white Georgia marble and yellow brick, with blue and yellow glazed terra cotta accents. As a Mason, Witcover was able to apply Masonic philosophy to the architecture in his use of color, numbers, and ornamentation. For example, white symbolizes revelation or the active manifestation of life, blue represents truth, and yellow the spiritual intellect.

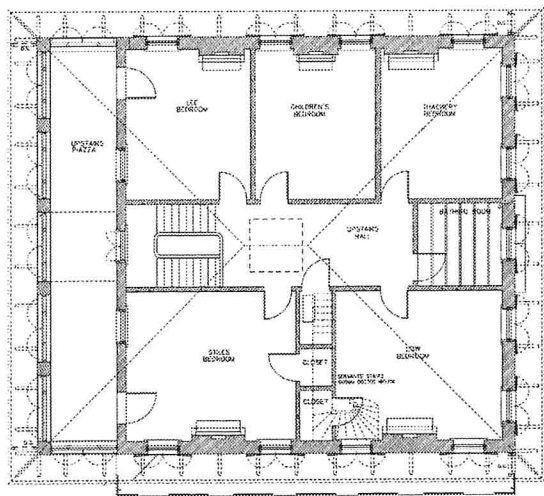
The Temple is seven stories tall. The Blue Lodge Room, on the second floor, is a rectilinear space with theater style seating on three sides, meant to recall King Solomon's Temple. On the third floor, the Scottish Rite Room has a similar arrangement, but incorporates stretched canvas painted blue on the ceiling and a small stage set. The ceiling has holes that spell out the three degrees of Masonry along with their corresponding constellations. Light behind the canvas is turned on at strategic moments during plays for spiritual impact. The activities that take place within these rooms are meant to aid the Masons in pursuit of the objective to "Make Good Men Better Men."

—AH

93. **Andrew Low House, 1849**
329 Abercorn Street

The Andrew Low House on Lafayette Square is interpreted as it might have been in 1849 when this imposing building was constructed by Scottish cotton merchant Andrew Low. The house remained in the Low family until 1928 when it passed by the will of Juliette Gordon Low, founder of the Girl Scouts of America, to the National Society of the Colonial Dames in Georgia. The Colonial Dames have operated the house as a museum interpreting the residence of Andrew Low since that time. Thus, the Andrew Low House claims the distinction of being the first preservation project in Savannah.

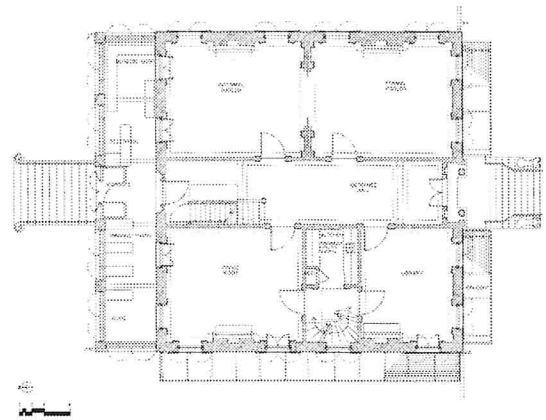
Prominently situated on the southwest trust lot of Lafayette Square, the Low House was designed by John S. Norris, a New York architect who had come to Savannah to design the U.S. Customs House in 1848. The Low House includes elements of both the Greek Revival and Italianate styles. The entry portico and front door feature finely detailed classical motifs. Other features of the house, including window trim, are also in the Greek Revival



style. The wide overhanging eaves supported by heavy brackets, however, are Italianate and may have been a stylistic update. Underneath the existing roof is an intact roof system, complete with a smaller cornice, which is more typical of the Greek Revival.

The Low house is furnished with high style period antiques of the ante-bellum era and interprets the opulence of the lifestyle of cotton brokers such as Andrew Low. The carriage house to the west of the Low house garden was bequeathed separately to the Girl Scouts of America and still serves as the local headquarters for the organization.

—CJ

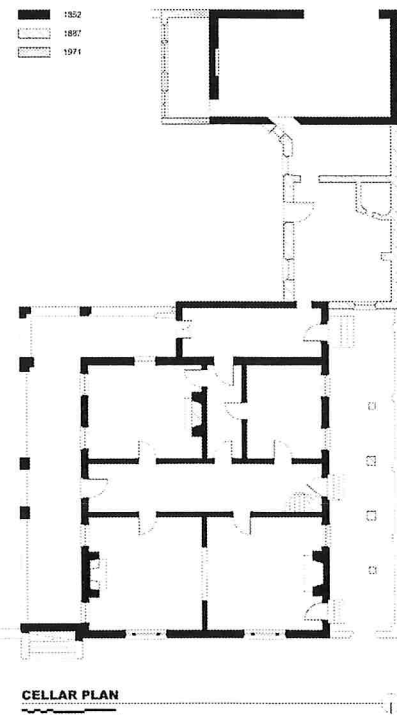


94. **Wallace Cumming House, 1871**

112 East Harris Street

Built in 1857 for Mr. Wallace Cumming, this three-story brick home, raised over a full basement, is among the largest in Savannah. Its grandeur is prominently expressed by a two story portico supported by paired columns. Wallace Cumming served as assistant cashier of the Bank of the State of Georgia from 1858 until 1869, and eventually founded the banking firm Wallace Cumming & Co. on Johnson Square in 1870. No records indicate whether the house remained in his family following his death in 1877, but the home has since been broken into ten apartments. Louvered doors to each unit, possibly dating to the turn of the century, would have allowed tenants to catch breezes while maintaining privacy.

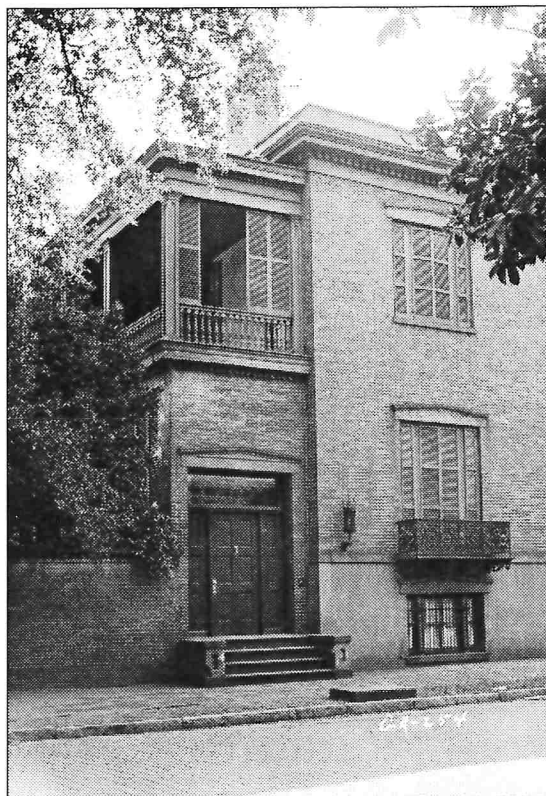
—MCG



95. **William Battersby House, 1852**

119 E. Charlton St.

Given a similar geography and relatively close proximity of Savannah to Charleston it may seem surprising that they do not share a closer architectural heritage. One overt characteristic that makes them distinct is the lack of the "single house" plan in Savannah (that is, a gable-fronted I house frequently with street access through a side piazza). This plan type made little sense in Savannah where street frontage was less precious due to boxier lot proportions, rear street or alley access was routine, and more



compact building plans were preferred. Thus, the 1852 Battersby House comes as a surprise for its manifestation of a single-house-like street façade. Despite this, the house has the same sensibilities expressed by other contemporary dwellings in Savannah in its internal arrangement and functions. Unlike the Charleston single house, this building is a double-pile structure—two stories with a center passage entered off its two-story piazza and set above a raised service cellar. And like the grander houses in town it was built with a stable and carriage house on a back street, retaining remnants of its original side-yard garden.

As initially laid out access to the Battersby House was from the street up a set of stairs to an east piazza that wrapped around and stretched the length of the south side of the building. This gives view of a garden to the east and to a service yard between house and stable on the south. Like most Savannah houses, the entertaining rooms are situated on the first floor. The interior is laid out with paired drawing rooms on one side of a center passage (overlooking the street), and on the other a front reception parlor and rear a dining room. Throughout the antebellum period dining rooms are typically small, as is the case here, indicating either that dining was a more intimate affair than it became in later years, or perhaps that formal dining took place in the double drawing rooms, even in houses of double-pile plan.

As is typical in this town, originally the kitchen was in the cellar and a dumbwaiter is said to have provided the transportation for food from below to the dining room. The dumbwaiter would have risen from the cellar to the south piazza and then the food was transported to the dining room from the porch. With a generous amount of space in the cellar and additional fireplaces, it seems likely that at least some of these rooms were quarters for domestic servants, for only here and in the upper floor of the stable is there on-site space for them. Servants could hang out under the piazza in the summer, screened from the garden by latticework between masonry porch piers. The carriage house was built on the back of the lot and contained at the least a carriage and tack room below, and storage for hay on the upper floor. However, there was likely stabling for horses on the ground floor and possibly a room for the stable hands on the upper level, evidence for which has been obscured by later alterations.

Period 2, 1887

In 1887 there were three main changes to the house. First, the dining room was enlarged and imposed onto the footprint of the porch, truncating the piazza at this point. This enlargement of the dining room reflects the rise in importance of this space, a trend common across town in the last quarter of the century. An exterior door was added from the piazza so that servants could continue to use the dumbwaiter to bring in food.

The second change relocated the kitchen from the cellar to a new wing that linked the dwelling to the carriage house, a feature similar to the service hyphens that connected houses with their dependencies on Charleston lots. The hyphen wing housed a new open-hearth fireplace and a brick oven.

A dramatic addition was made to the back of the dwelling that housed bathrooms, one at mid level of the stair between first and second floors, the second on the upper-floor level. The exterior was elaborately finished with terra cotta capitals on tall brick piers and the frame walls above were clad in copper. At some point—whether as part of this work or slightly later—a boundary wall was erected just west of the house, presumably as part of a subdivision of the lot.

Modern changes, 1971

In 1971 the plan was altered when John Lebey renovated and modernized the house. He removed the partition between the paired drawings rooms, rendering them into a single space. Alterations were made to the connector linking main house to the kitchen building and the carriage house. The tack room in the carriage house was removed when a modern garage was installed.

—WG

96. **Flannery O'Connor House**
(former Estate of William J. McIntosh House), 1856
207 East Charlton Street

This elegant three-bay Greek Revival brick and stucco townhouse was constructed in 1856 by the estate of William McIntosh. The

house was occupied in the 1920s by the parents of Mary Flannery O'Connor, one of America's finest writers and three time winner of the National Short Story Award. O'Connor was born in 1925 and spent her childhood in the house until she moved with her family to Milledgeville. The house's proximity to Savannah's imposing Cathedral of St. John the Baptist may have contributed to O'Connor's fiction which frequently exhibits Catholic themes.

Evidence suggests that the rowhouse at 207 East Charlton Street was formerly the western part of a pair of townhouses, the eastern half of which was demolished sometime in the late 19th Century. Differences in the design and construction technique of windows on the eastern exterior wall lend validity to this theory.

The O'Connor House is currently undergoing a major rehabilitation funded by donors including a major gift by film producer Jerry Bruckheimer and his novelist wife Linda, an O'Connor enthusiast. Period paint colors have been restored and some of the original O'Connor furniture has been returned to the house by the family. Current restoration efforts also include reintroduction of a claw foot tub and redesign of the front entry stairs. Oral history indicates that the author spent significant periods of time reading in the bathtub as a child. The house is operated by the Flannery O'Connor Foundation who opens the house on weekends and special occasions.

97. **James H. Johnston House, 1890**
217-219 East Charlton Street

98. **Hamilton Turner Inn**
(former Samuel P. Hamilton House), 1873
330 Abercorn

Master of the Masonic Lodge, founder and president of the Brush Electric Light & Power Co., and president of the Merchant National Bank, Samuel P. Hamilton hired architect John D. Hall to complete this lavish Second Empire style home on Lafayette Square. Befitting the successful businessman, who also owned a jewelry store, the interior of his home was a sumptuous expression of his financial success, with Italian marble mantels, Belgian cut-

glass chandeliers, hand-carved wainscoting, and hand-blocked wallpaper. The carpenter and builder Abraham Snedeker later worked on Wesley Monumental United Methodist Church on Calhoun Square.

—MCG

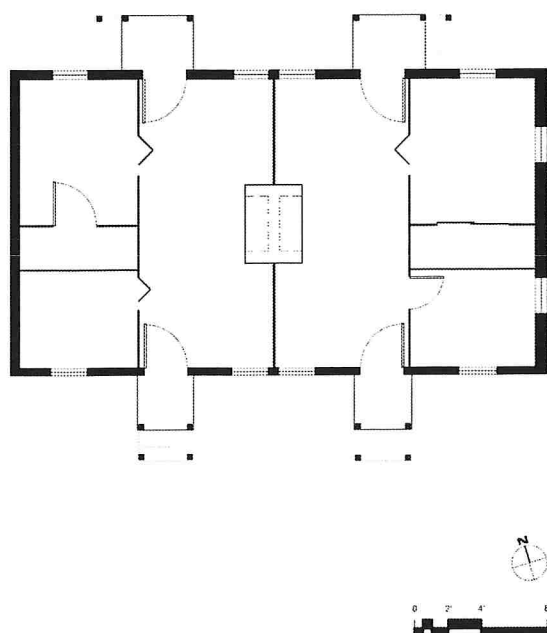
99. **Mary C. House, 1873**
311 East Charlton Street

100. **Unitarian Universalist Church, 1851; restored 1999–2000**
321 East Habersham Street

The Gothic Style of this charming one-story church on Troup Square is a feature found in only a few Savannah structures. The church was built for a group of New England businessmen who arrived in Savannah in 1830, but funded by the benevolence of Mr. Moses Eastman, a local Savannah silversmith. Designed by architect John Norris and built by John B. Hogg, the church was dedicated in 1851, and moved in 1861 from its original site of construction on Bull Street at Oglethorpe Square to its present location. The church is stucco over brick construction, featuring lancet tracery windows, crenellation, and pointed spires. The interior plan is a central nave design with a cross gable aisle. It was called a “little gem” and “an enduring monument to the generosity of its donors as well as a tasteful ornament to our city.”

Originally the church housed Savannah’s Unitarian Universalist congregation, which did not survive the Civil War in the city. In 1858 a congregation of African American Episcopalians bought the church and moved it to its present location on Troup Square. St. Stephen’s Episcopal church served not only as the first colored Episcopal congregation, but also the site of the first church-run school in Georgia. In 1948, the building became the Savannah Baptist Center, as the Episcopal congregation had outgrown the building. A new congregation of Unitarian Universalists purchased the property in 1997, and the group re-established themselves in to their original church home. The building has been subsequently renovated and restored.

Mills Lane IV was perhaps more pleased with his restoration



of the Unitarian Church from 1999–2000 than any other. The crocket finials were recreated, the original Gothic windows were rebuilt, the walls were rescored and painted to resemble blocks of brownstone, and a newly landscaped forecourt was surrounded by a new cast iron fence.

—DH, MH, and RL

101. RR Worker Cottages, c. 1866
535 and 537 East Charlton Lane

Located behind 540 East Charlton Street. Enter either from the lane or through the gate to the side of 540 Charlton Street.

These remarkable intact 1866 worker cottages feature a saddlebag arrangement with a large central fireplace serving both separate units. The kitchen of each unit serves as a through passage, with a door at either end, and having openings onto two unheated rooms at the side. Exterior walls are frame, while the interior are partition.

—DR

**102. Beach Institute/
 American Missionary Association Building, 1886**
502 East Harris Street

Beach Institute Historic Neighborhood

The Beach Institute neighborhood covers thirty-three acres of land on eleven blocks bordered by Liberty, East Broad, East Gwinnett, and Price streets. The area differs from the rest of Savannah's Historic Landmark District in its history, development, streetscape, and ethnic diversity. The land was initially laid out as five-acre garden lots adjacent to the residential area in Savannah's original plan. In the second half of the eighteenth century, it became part of the plantation of Georgia's last royal governor, Sir James Wright, then later Josiah Tattnall, who had his property confiscated during the Revolution because he was a loyalist. The land was sold at public auction in 1782 as Fair Lawn Plantation. The Bowen family owned it for the first half of the nineteenth century, growing rice as their primary crop. An 1810 map locates the plantation house within the boundaries of the modern neighborhood.

Development of the area began with the creation of the Savannah and Albany Railroad in 1853. The company built a terminal at Liberty and East Broad Streets, with an adjacent roundhouse and service complex. The land in between the railroad complex and the original boundary of the city, Price Street, was divided into five large tracts and developed by various owners, each naming a community after himself: Waynesville, Lewisville, Turnerville, and Bryanville. The land area created by the Price Street boundary and the railroad complex was long and narrow. Because the owners sought to capitalize on the sale of their property to the greatest extent possible, they laid it out into long blocks which did not continue the pattern of squares used in the rest of the historic district. Gaston, Huntingdon, and Hall, which run east-west, have been shifted out of alignment with the city's grid. Nichols Street has no corresponding street west of Price, and Hartridge is aligned with Gaston Lane.

The majority of the Beach Institute's development was residential, predominantly frame construction meant to provide housing for railroad workers and other members of the working class. The neighborhood has always been multiethnic, a factor distinguishing it from other parts of the city. African Americans owned property in the area and began building as early as 1860, and there was also an Irish contingent. The German presence in the neighborhood was manifested in the construction of neighborhood groceries and small shops located in corner stores. Many of these Germans were Jewish.

In addition to working as railroad employees and shopkeepers, the people of the Beach Institute were carpenters, brick masons, iron workers, and building contractors. Several worked in the lumber industry, and in 1866 J. McDonough, J.J. Dale, and James H. Hobson established a lumber yard on the north side of Charlton Street. J.J. Dale & Co., later J. McDonough and Sons, was an important employer in the neighborhood, and lumber sheds continued to operate there as late as 1906. Iron foundries located in the neighborhood produced cast items for the railroad and other industries, as well as decorative ironwork found in different parts of the city.

Tax rolls show that construction in the area did not begin immediately, but twenty-two lots were developed between 1854 and 1861. The Beach Institute showed little growth during the Civil

War, but the pace picked up quickly at the war's conclusion and by 1866, fifty-one lots had been developed. Eventually, the area was divided into three wards: Bartow, Davis, and Mercer. Their names, honoring Savannah native's and Confederate Generals Francis S. Bartow and Hugh W. Mercer, and Confederate President Jefferson Davis, reflect the glorification of the memory of the Confederacy that flourished in the South following the war. Although the city did not officially annex the new wards until 1893, it assumed control of them as soon as they were laid out in 1866.

Because of the nature of the development in the Beach Institute neighborhood, city regulation did not come without controversy. Most of the houses in the neighborhood were constructed by investors seeking high returns, or low-income individuals, of frame construction with no architect. However, as a result of three devastating fires in Savannah's history, the city government outlawed wood construction. Government control of the three wards meant a moratorium on any future wooden structures, which was particularly ironic for the Beach Institute because of the lumber yards there. Some developers who already had building contracts were grandfathered in and the city permitted them to proceed with their projects, while others, attempting to get the ban lifted, argued that the area's sandy soil made masonry construction impractical and difficult. Finally, in 1871, city officials passed an ordinance allowing frame construction south of Oglethorpe Avenue and east of Price Street. As a result, with a few notable exceptions such as the brick row of houses at 524–534 Price Street and the St. Benedict the Moor complex on East Broad and East Gaston streets, the neighborhood is almost entirely frame construction.

The Beach Institute neighborhood has several distinct architectural characteristics, including a large number of double tenements with shared chimneys, rows of tenement buildings, and Savannah's greatest concentration of cottages. Most were one story, but some featured dormers, creating an additional half story. In the postbellum period, when builders began to favor two-story structures, the buildings at first reflected the influence of the Federal Style, which was prevalent in Savannah as late as the 1820s. Towards the end of the nineteenth century, however, ornamental features such as brackets, bay windows, and sawn wood porches began to appear as builders adopted Victorian tastes.

Square posts and balusters supporting flat-roofed entry stoops, and six-over-six double hung sash windows with louvered exterior shutters, with some examples of board and batten shutters, predominate. The majority of the early buildings have boxed cornices, although later examples are bracketed. Most cottages often have four rooms and no hallways with asymmetrically placed entrances, sometimes incorporating Greek Revival transoms and side lights.

Many of the houses in the Beach Institute neighborhood also incorporate elements of the Italianate. These structures are often boxy and have three bays with side passages, low pitched hipped roofs, and bracketed cornices. The front elevations have one or two-story bay windows, and many have sawn wood trim. Entryways vary widely, from those with no covering, others with slightly recessed entrances, some with stoops, and a few with full porches. Most of the Italianate buildings have two-over-two double hung sash windows, though a few early examples have six-over-six. Doors are usually four-paneled, and later buildings often an upper panel of glass. Typically, these buildings were constructed as double houses and rows. After 1900 builders blended the Italianate with more classical details, replacing bracketed cornices with two-story porches supported by classical columns. Classicism in the vernacular incorporated columns set on either wooden or masonry pedestals and dentil moldings below the cornice.

The institution which gives its name to the neighborhood stands at the corner of Price and Harris streets. Shortly before he died in 1867, former Savannah Mayor, Congressman, and Associate Supreme Court Justice James Moore Wayne agreed to sell the property to the American Missionary Association. He had been renting the land to the northern aid society which had opened a freedmen's school on the property the year before. At first the AMA occupied Sturvesant Hall, but soon replaced it with a new school building and residence for teachers. They dedicated the residence in 1866, but it was constructed hastily and had to be replaced just a year later. Ever short of funds, the AMA enlisted the support of G.L. Eberhardt, Georgia's Superintendent of Education of the Bureau of Freedmen, Refugees and Abandoned Lands (better known as the Freedmen's Bureau), to locate a sponsor for their endeavors. Eberhardt contacted Alfred Ely Beach, an inventor, publisher, and patent attorney, who edited Scientific American magazine and was

responsible for New York's first subway. Beach contributed to the project and the AMA named the school in his honor. Remaining funds for the project came from the Freedmen's Bureau.

Architect John Boutell supervised construction of the new school building using plans already drawn up for a Freedmen's Bureau school he was building in Atlanta. The design called for eight rooms, with a capacity of eighty students each, and a chapel large enough to accommodate five hundred. The structure was to be built at the cost of between eight and ten thousand dollars. Boutell also oversaw construction of the new residence, completed in 1867. The school building was finished a year later. The frame building on a raised basement was unusual in that it had recessed entrances instead of porticoed entryways, projections on either end of the building housing staircases, monumental wooden pilasters rising the entire height of the building, and a modified hip roof with a pedimented front gable facing East Harris Street.

In 1878 a fire broke out in the stables behind the building and quickly spread, destroying the entire second floor and causing damages totaling twenty-five hundred dollars. After debating whether to repair the damage and add a third story to the existing structure, or raze the building and construct a smaller version in brick, the AMA chose to reconstruct the building according to the original plans. The city council approved the decision, with the caveat that the school building would have a tin roof instead of wooden shingles. The AMA rededicated the building in 1879, almost eleven years after its initial dedication. In its new incarnation, the building lost its pediment in favor of a low hipped roof and a louvered belvedere. The AMA ran the operation until 1939, when it sold the school to the Chatham County Board of Education for five thousand dollars. The AMA had renovated the structure in 1913 and kept it in good repair. Once the school board took ownership, however, it did little to maintain the building, effectively preserving its architectural integrity.

Another institution important in creating a sense of community in the neighborhood, the Frank Callen Boys and Girls Club, literally grew out of the Beach Institute. Frank Callen organized the club for boys in 1917. Callen was a probation officer who worked for the Negro Division of the Chatham County Juvenile Court and sought to create a safe haven that promoted healthy activities for troubled youth. His brother, Louis, who was

principal of the Beach Institute, allowed Callen to start the club in the Institute's basement. Later, Sarah Mills Lodge donated a three-story home at the club's current location. It became part of the national Boys Clubs of America in 1922, and continued to expand until it developed into a full community center, providing a variety of services for girls and adults as well as boys. Still a vital part of neighborhood life, it continues to operate from a concrete block structure that includes a large basketball gym.

There are several religious institutions in the Beach Institute neighborhood as well. A number of congregations built churches, however, most of these buildings were later demolished or replaced by modern structures. Of special note is the complex surrounding St. Benedict the Moor Catholic Church, at 441 East Broad Street. In 1874, five Benedictine monks arrived from France at the invitation of Bishop William H. Gross and established a black parish with a chapel on the corner of East Harris and East Broad streets. The congregation moved to its current location in 1889, though the existing sanctuary only dates to 1955.

St. Benedict's flourished in large part because of the patronage of individuals such as Mother Matilda Beasley. A native of New Orleans, Beasley was the second wife of a prosperous African American merchant named Abram Beasley, who died in 1878. Beasley took Franciscan orders and founded the St. Francis Orphanage for Colored Children in 1887. Two years later, she founded the Third Order of Saint Francis, the first convent for African American nuns in Georgia. The institutions moved to East Broad Street in the 1890s, and the orphanage provided a home for girls until it closed in 1944. In 1907, the Missionary Franciscan Sisters opened a school for black children in the basement of the church building. It got its own building in 1916 and continued to operate until the Diocese closed it in 1969, at that time when the Diocese was wrestling with integration issues and the facilities were in terrible repair. The school's most famous alumnus is Associate Supreme Court Justice Clarence Thomas.

St. Benedict's school building was not the only neighborhood structure that declined as the decades progressed. According to Savannah's city directory of 1885, there were 116 households residing in Beach between Liberty and Gaston streets. Sixty percent of the residents were black, and forty percent white. The neighborhood still relied heavily on the railroad, by that time the

Savannah, Florida, & Gulf Railroad, for employment. Twenty-four people worked for the railroad, while the directory lists forty-nine others as laborers. The rest of wage earners were employed in service jobs. The majority of these people were low-income residents living in cheaply constructed and ill-cared-for rental properties. Decline was inevitable.

As the buildings in the Beach Institute aged and deteriorated, people began to move away, with a marked decline in population in the second half of the twentieth century. In 1970, about fifteen hundred people lived in the neighborhood, but in only twenty years, the number of residents had dropped to half that. Ethnic diversity declined as well, and by 1990, the neighborhood was ninety-six percent African American.

Preservationist and African American leader W.W. Law called for an effort to save the neighborhood in 1978. That same year, a government urban housing project east of the historic district ran into difficulties when the plan called for the demolition of some historically significant structures to make way for one hundred new apartment units. One of buildings, the King-Tisdell Cottage, originally located at 516 Ott Street, became the focus of public outcry. Built around 1896, the building is one and a half stories, with a one-story full porch with elaborate turned brackets and balusters. Law and others proposed that the cottage be moved to the Beach Institute and be made into a center for black heritage and history, in hopes of sparking interest in neighborhood renewal. In 1979, at the urging of Georgia Governor George Busbee, the Historic Savannah Foundation purchased the lot at 526 East Huntingdon Street, and the house was moved the following year. In 1988, the Savannah College of Art and Design bought the vacant Beach Institute building, which had been closed since 1970, from the Chatham County School Board and donated it to the King-Tisdell Foundation. It reopened in 1990 as an African-American cultural center.

After the King-Tisdell cottage was moved, it sparked the renovation of the adjacent row. The City of Savannah also grew interested in aiding the Beach Institute neighborhood's recovery, and in 1989 the city council approved a loan of \$8.8 million for infill construction on the south end of the neighborhood. The city undertook a full-scale survey of the neighborhood and developed a comprehensive urban redevelopment plan and sponsored projects

such as the renovation and auctioning off of 450–452 and 454–456 Price Street to homeowners. In 1993, when an electrical fire destroyed its late nineteenth-century sanctuary on East Hartridge Street, the congregation of St. John Baptist The Mighty Fortress chose not to relocate, but to rebuild, fueling the neighborhood's resurgence. The church also contributed to restoration efforts of houses along the street.

Throughout the 1990s and 2000s, the neighborhood has been transformed, in large part due to huge increases in property values in other areas in the historic district, pushing investors and young professionals wishing to live downtown to look east of Price Street. Derelict buildings have rehabilitated and vacant lots have disappeared as sympathetic infill is constructed. The turnaround was so dramatic, that when it hosted the National Trust for Historic Preservation meeting in 1998, Historic Savannah showcased the Beach Institute Historic Neighborhood.

The success of the recovery and increased property values continue to spark preservation efforts in the Beach Institute. Although primarily renter-occupied, over the last ten years the number of owner-occupied structures has risen substantially. Some gentrification has occurred as increased rents force out lower-income residents. The number of white residents in the neighborhood has risen dramatically, though the area remains ethnically diverse and strong African American institutions continue to flourish in this unique Savannah neighborhood.

—CEH

103. Lane, not documented, but c.1890

This is an excellent, if muddled property. The basic form is two-story double-pile hall-parlor house with lots of original, if re-arranged detail. Bob Thomas did the remodeling. Have fun trying to figure it out.

—DR

104. Frank Callen Boys & Girls Club 510 E. Charlton Street

This is one of several community-based afterschool children's



centers spread throughout Savannah's neighborhoods. As the center's website says, the Frank Callen Boys and Girls Club has "a mission to provide a safe, welcoming place for youth and their families which builds character and enables growth and excellence in developing academically, socially, ethically, productive, responsible leaders and citizens."

Affiliated with Boys & Girls Club of America, the club strives to be "more than just a recreational facility for over 600 youth in Savannah" and instead to have "many features including a gymnasium, teen center, games room, kids cafe, computer room, art room." Overall there are more than three thousand neighborhood based facilities serving four million children.

105. Harry H. and William Lattimore Row, 1906–1907
520 East Charlton Street

The 500 block of East Charlton Street between Price and East Broad Streets was originally part of a forty-five acre garden lot belonging to Anthony Camuse circa 1740. Anthony arrived in Savannah with his father, Jacques, to develop the silk trade for the colony. According to a letter written by William Stephens dated January 22, 1742, Camuse cleared a portion of this tract and constructed a, "good Hutt on his Lott about a mile out of Town." Known as Garden Lot 22, the land passed to Anthony's brother, Joseph, in 1760. By October 1842, Garden Lot 22 was acquired by state representative and plantation owner, Noble Andrew Hardee. Hardee gave the lot to his wife, Ann Margaret Lewis, in 1843 who in turn passed the land to her sister-in-law, Catherine A. Lewis. During Catherine's ownership, a portion of the garden lot was sold to the Mayor and Alderman of Savannah for the extension of Charlton Street from Price to East Broad in 1852.

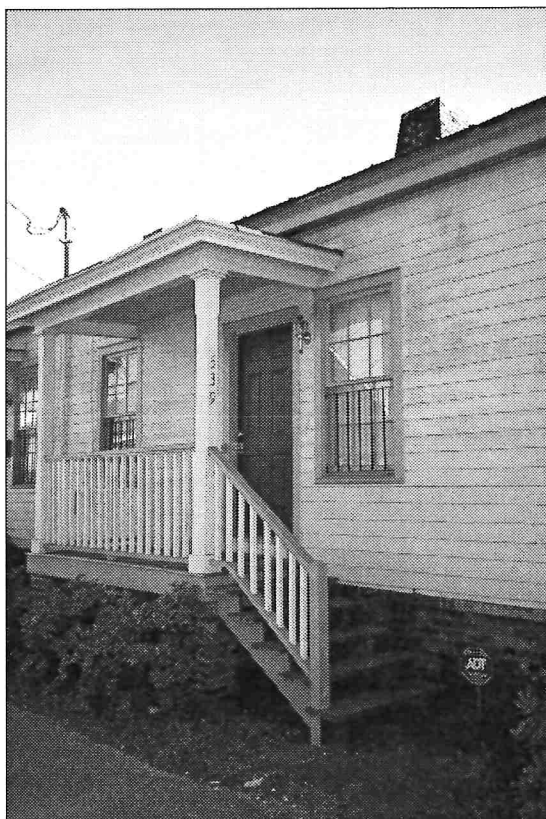
The extension of Charlton, Harris and Jones Streets lacked a square, thus deviated from the original Oglethorpe plan. During this period the nascent Savannah and Albany Railroad established its operations east of East Broad Street on Garden Lot 23, scrapping the Oglethorpe Plan to maximize use of the property for housing for workers of the burgeoning railroad. After the extension of Charlton Street ownership and improvements of the 22 Lots flanking the street can be easily traced. By the late

1860's the area enclosed by Liberty and Jones Street to the north and south, and Price and East Broad Streets to the east and west, became known as "Bartow Ward."

Named after Savannah native General Francis Bartow of the Confederate Army who fell at Manassas in 1861, the ward, on the periphery of town, first attracted free people of color. Most lived in the poorer neighborhoods located on the outskirts of the city near rivers or rail yards. However, these individuals were skilled laborers later involved with politics in Savannah and the state of Georgia. To separate themselves from the enslaved African Americans and the freed unskilled laborers, the individuals on Charlton Street built substantial houses making a statement about their rank in society. The caste system among African Americans in the antebellum south was very real and extant houses on the south side of the 500 block of East Charlton Street are historic examples of that system.

The first lot sold along Charlton Street was Lot 25, to James B. Read, trustee for Elizabeth Mirault in 1861. Mirault was a free person of color who immigrated to Savannah from her native Saint Domingue at a young age. Mirault and her family most likely fled Saint Domingue during the Haitian Revolt. During that time thirty-three African Americans moved to Savannah from Haiti to escape the uprising of the 1790's. Listed as a Mulatto in the Freeman Records of 1861, the Mirault family would have been targeted by enslaved Africans who revolted against the small white ruling class. Elizabeth's husband, Simon, was a brick mason in Savannah, and had great influence in the city. After the Civil War he was a delegate elected to attend the State Republican Convention in 1867, and was appointed to a committee dedicated to the organization of the Republican Party of Chatham County. As a skilled laborer in the building trade, Simon would have had the knowledge of house construction. He likely designed and constructed the brick house at 511 East Charlton Street himself in 1862.

A guardian or trustee such as James Read for Elizabeth Mirault and William Uray for Thomas Scott was required for a free person of color under Georgia Law. Free people of color had to register yearly with city officials to uphold their free status. This registration law was enacted by the city of Savannah in 1799, after state officials failed to pass the law. This new law may have

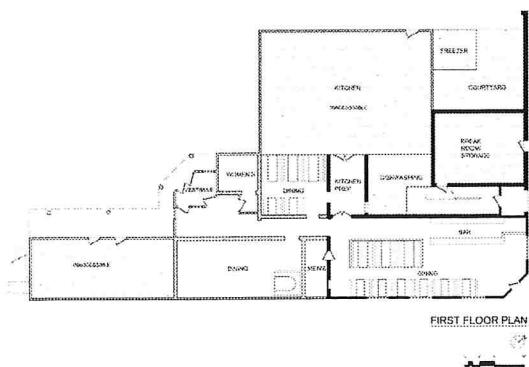
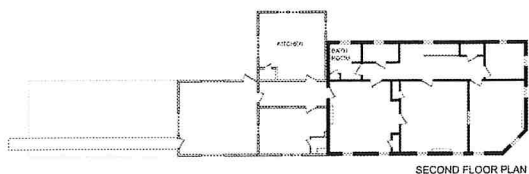


been created out of fear, as free people of color from Haiti fled the 1793 uprising of Toussaint and flocked to the nearby ports of Savannah and Charleston. City officials worried these immigrants would influence the enslaved community with thoughts of liberty and freedom. When registering, the individual either chose or was given a white guardian to manage affairs, such as buying property. Although legally free, the liberties of free people of color were kept in check by provision such as registration.

The north side of Charlton Street, known as Lewistown, was bought and developed by John J. McDonough in 1866 for a building and lumber business. McDonough also built a two story frame dwelling on the northwest corner of Price and Charlton Streets. During the same year Ehler D. Meyer of Hanover, Germany bought the southwest corner lot on Price and Charlton Street from John Lewis. The south side of Charlton was known as Turnertown, named after a previous owner, Thomas Turner. By 1868, Meyer had built three two story tenement houses facing Price Street. One tenement contained a grocery store operated by Meyer. Another German immigrant, Henry Kuck, bought Lot 21 and 22 in 1875 at the opposite end of Charlton from Meyer. Kuck also operated a grocery store at the corner of Charlton and East Broad. The mill owned by McDonough was sold and demolished by the turn of the twentieth century.

The scores of lots changed hands over five years until the individual lots were sold by Henry Granger, and two side gable four pen houses were built on them. Each of the four dwellings was accessed through a doorway flanked by single six over six double hung windows. Lattimore Row was a similar development, constructed to provide houses for workers at the nearby rail yard.

— RJR



106. 539 East Macon Street, undocumented,
but probably early 20c

107. Crystal Beer Parlor, opened 1933
301 West Jones Street (West Jones at Jefferson)

The Crystal Beer Parlor is one of Savannah's most evocative res-

restaurant and bars. Out of the way by today's standards, you walk in and you are almost transported to a prohibition-era speakeasy. Opened by William B. "Blocko" Manning in 1933 just as prohibition ended, and run by the family to 1974, both the downstairs commercial establishment and upstairs apartment are largely intact and evocative of conservative twentieth-century design.

—DSPO and DR

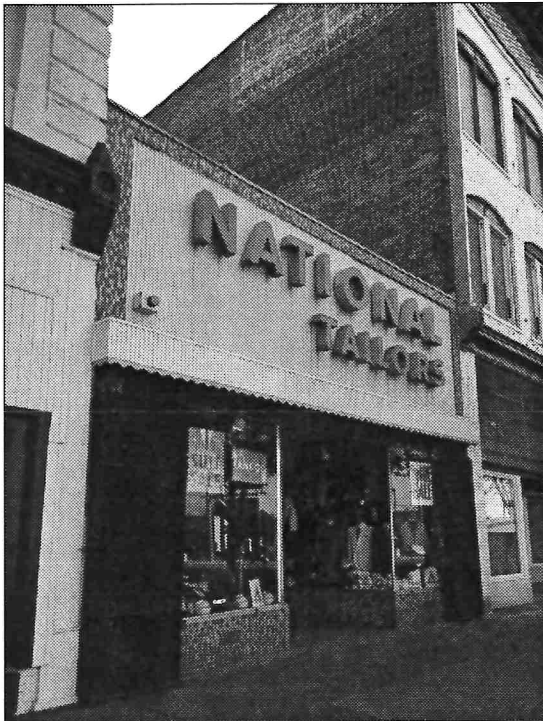


108. First Tabernacle Baptist Church, 1913–1916
310 Alice Street

109. Ralph Mark Gilbert Civil Rights Museum
(former Wage Earners Savings and Loan), 1914
460 Martin Luther King, Jr. Boulevard

The second largest black-owned bank in America, the Wage Earner's Savings and Loan was a monument in the black neighborhood along what was then West Broad Avenue now renamed Martin Luther King, Jr. Blvd. It was built at the heart of the black business district. Constructed by Atlanta contractor Robert E. Pharis on a corner lot, the main façades, to the west and south, are endowed with a classical grandeur. Like many early skyscrapers, the building is characterized by a tripartite horizontal division in which a row of pilasters raised on pedestals delineate the first story, and tan brickwork on the second and third floors imitates deeply drafted masonry. The building is finished by a decorative frieze, projecting cornice with a dental molding, and a parapet. The entrance, which faces onto the intersection of Martin Luther King, Jr. Blvd and West Gaston Streets, is monumentalized by a large pediment superimposed on the first floor architrave.

After the Wage Earners Savings and Loan business closed, the building briefly served as home of the Savannah branch of the NAACP, but eventually fell into a state of neglect. Renovations began in 1993 when the building was selected as the site of the Ralph Mark Gilbert Civil Rights Museum. Restoration efforts were guided by W.W. Law and the Savannah Yamacraw Association for the Study of African American Life and History. Law was both a [preeminent] civil rights activist, serving a twenty-six year



term as president of the NAACP in Savannah, and a leader in the preservation of Savannah's oldest black neighborhoods.

Law selected The Wage Earners Savings and Loan building to represent the struggles of the African American community for freedom and equality in Savannah and worked to retain its historical and architectural integrity. Even though Law's vision for the development of the museum was integral to its realization, he insisted that it be named for an earlier local activist, Mark Ralph Gilbert. Gilbert, known as the father of civil rights in Savannah, was a religious, political, educational and social leader who formed the Citizens Democratic Club to advocate voting in the African American community and organized over forty branches of the NAACP in Georgia.

— MCG

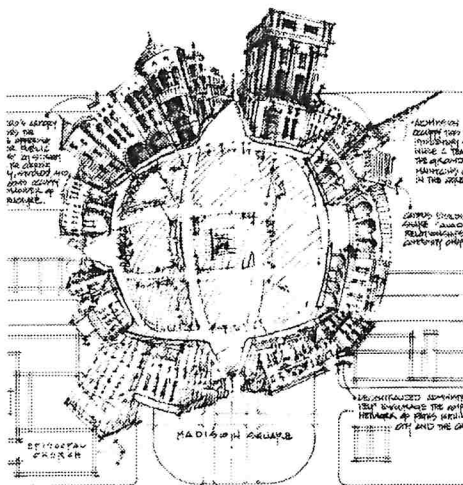
110. National Tailor
406 MLK Jr Blvd

111, 112. Gordon Block, 1853
101-129 West Gordon Street

Between 1830 and 1850, the city's population had doubled and development had extended as far south as Gaston Street and Forsyth Park. Gordon Row represents the largest speculative real-estate project to be undertaken in an effort to satisfy increasing demands for housing.

Gordon Block is composed of fifteen houses, each three stories raised over a full basement. Curving stairs lead to the main door, flanked by pilasters and narrow sidelights, and surmounted by a rectangular transom. Although the residences have been differentiated by changes in the color of brick and stuccoing, sandstone lintels over each window and door unify the main façade. Each staircase is oriented in the direction of Chatham Square, even on the far eastern edge of the block, denoting the hierarchical significance of Barnard Street and the square over Whitaker Street.

In Savannah, the Greek Revival was most often expressed in subtle details. According to Mills Lane IV, square building profiles,



Sottile & Sottile
Urban Preservation, Analysis and Design

flat roofs, parapets with dentil moldings, small porticos supported by square pillars, and heavy cast-iron ornament are hallmarks of the Greek Revival in Savannah. The houses of Gordon Row exemplify these details, particularly in their incorporation of cast iron grills at the parlor level. The carriage houses to the rear of the block originally served as service spaces, but in the twentieth century acquired new uses. The carriage house of 129 West Gordon became a mom-and-pop store at one time, as evidenced by remnant of a neon light and perma-stone exterior, but has since been turned into a garage.

—MCG

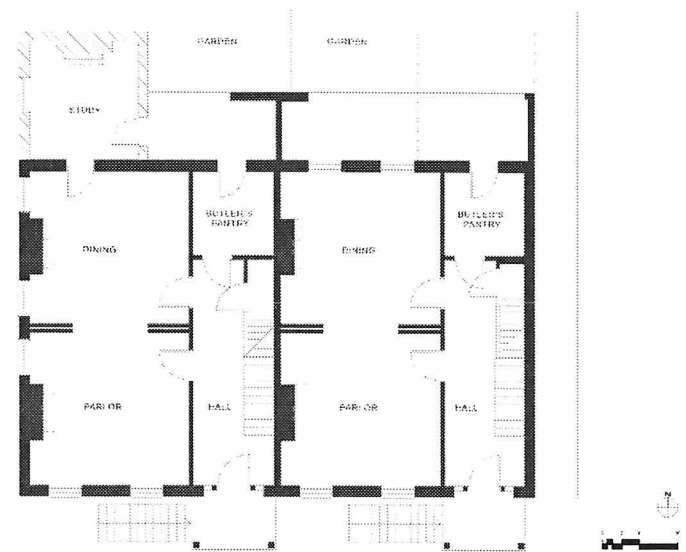
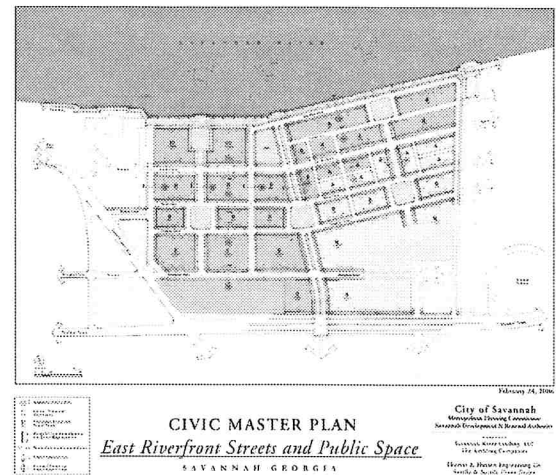
113. **Edward Lovell Double House, 1856**
126–128 West Taylor Street

- 114, 115. **William Kine Row, 1854**
419–425 Barnard Street
207 West Taylor

116. **Bernard Constantine House, 1851**
211–215 West Jones Street

117. **SCAD Pepe Hall, 1906**
212 West Taylor Street

118. **William Hunter House, 1872**
(massive side hall and galleries)
10 East Taylor Street



119. Stephen M. Cubbedge and Charles Magill**Double House, 1854****11-15 East Gordon Street**

This fine mid-century double house is two stories on a raised basement with typical side hall and double parlor plan. While the house's overall arrangement and some details are conventional for its time, NO. 15 is surprisingly fine in some of the original details such as mantels on the parlor floor and the stairs between the parlor and second floor. More exciting are aspects of a 1950s renovation by John LeBey, a well-known Savannah traditionalist architect. Narrow wood strip flooring date from the renovations, as do patterned ceiling reliefs in the rear kitchen, a parlor-level and second floor bathroom projecting to the east side of the house, and an art stone porch on the front door landing. Most exciting, however are two of the finest federal mantels in Savannah installed in the upstairs bedrooms—definitely a LeBey appropriation.

—DR

120. Daniel J. Purse and Daniel Thomas House, 1869,**remodeled 1895****12-14 East Taylor Street****121. William Quantock Row, 1854 (John Scudder Builder)****17-31 East Jones Street****122. Herman Kuhlman House, 1851****22-24 West Taylor Street**

Herman Kuhlman bought lot twenty on the northwest corner of Monterey Ward in 1849, and by 1851 had built two Greek Revival townhouses on the south half of the property. Mr. Kuhlman kept the property for over thirty years before selling the pair in 1882. According to city records the new owner, John Lynch, was a grocer who owned a store at the corner of Whitaker and Taylor. The cornice of the building has Greek revival dental work, typical of Savannah's mid-nineteenth century rowhouses.

—KA

123. Noble A. Hardee House, 1860
3 West Gordon Street

If not the grandest home in the Historic Landmark District, the Noble A. Hardee House is certainly the largest. It is an example of a sub-type of the Italianate with a simple hipped roof and, in keeping with the scale of the house, a less common five-ranked façade. The balcony extending from the eastern façade was added in the 1880s, and may have been salvaged from the Oglethorpe Club, but the cast iron fence around the perimeter of the lot, signed by _____, is original. Ornate cast iron window frames in high-relief have begun to rust, giving the exterior of the house an elegant patina.

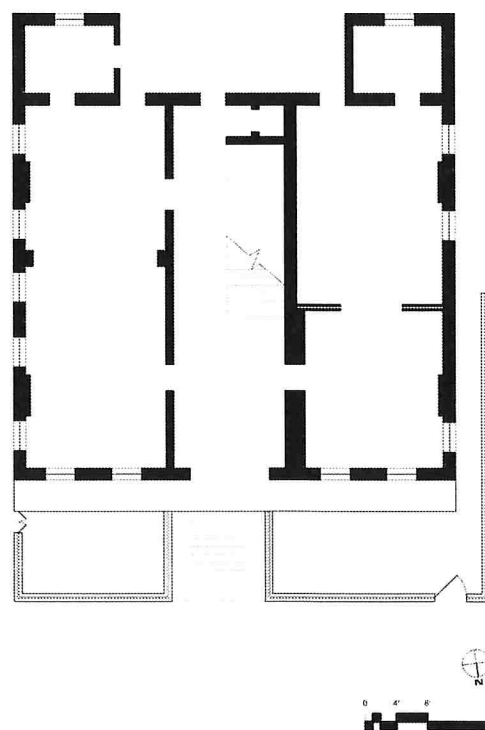
The house was begun before the Civil War, but not completed until it ended. Thus, its grand scale is betrayed by interior details which reflect the financial struggles of its owners in the post-war period. Hardee died in 1867, and records of correspondence to residents on the upper floors indicate that the house was subsequently turned into tenements. Despite these misfortunes, the Hardee House retains nearly all of the original interior details.

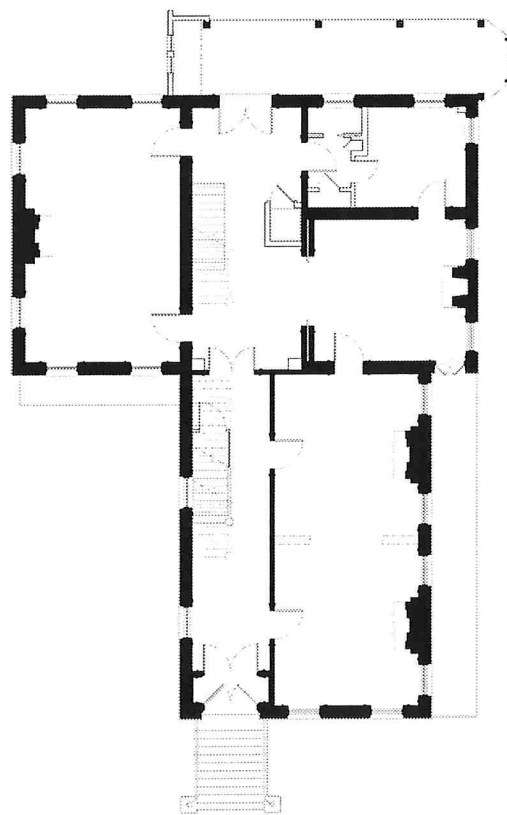
The entry hall is the widest in Savannah, at _____. A dropped ceiling has been removed to reveal the original plaster molding and although pieces are missing, there is evidence of a picture rail that ran the length of the hall. The landing of the stairs gently curves to meet a polygonal newel post with rectangular, recessed panels. The treads have been carpeted but retain the railing and _____ are intact.

By following the crown molding in the western parlors, it is evident that this room was originally opened as a single space. Large bookcases in the northwest parlor, circa _____, suggest it may have been used as a library. In the southwest room, symmetrically placed doors...

Peeling paint throughout the east parlor reveals numerous layers of white, mint green, red and brown. The room has been divided by a grand arched opening with round headed niches. Each space exhibits original crown molding, elaborate medallions, and marble mantelpieces.

According to historic photographs, the carriage house was located across the lane. The lot directly to the west was a side garden until the 1880s when the lot was sold and developed.



**FIRST FLOOR PLAN**

0' 10' 20'

124. Nicholas Crugar/LeBey House, 1852
4 West Taylor Street

One of the homes most significant features is the three-story rear gallery looking over the courtyard. These porches had been enclosed, and in the process re-opening them, the current owner found the original shutters and has plans to re-mount them.

Nicholas Crugar's new house was prominently depicted on the Vincent Map of Savannah, a birds-eye view of the town published in 1853, the year after this homestead is said to have been constructed. What appears to be missing in the depiction is the western wing that houses a dining room, and because of this it has been speculated that the dining room was an addition dating as late as 1896. However, not only does this wing show on the 1888 Sanborn map of the town, but it appears that a single roof structure has always covered both it and the main block of the house. Similarity of the woodwork in the dining room with the rest of the house is also suggestive of a contemporaneous date, but there are other clues that indicate that perhaps the wing was an afterthought at best. Most notable of these is an unusual render of stucco on the west façade of the main block that has been colored and jointed to give the appearance of fine brickwork to mask the fact that this wall is laid in common brick, while the other three façades—including that facing the service yard—are laid in pressed bricks with butter joints. The reason for a common brick wall on the west side might have been to allow construction of another house using this as a party wall. But that never happened, in part because to its rear the dining room was erected. The space where this speculated house would have been located probably functioned as a garden as it does today.

This house shows how sophisticated a side-passage dwelling can be. Not surprisingly it has all the requisite spaces of a Savannah town house, complete with cellar service and a stable/carriage house/quarter that sits on a rear alleyway. Like the Sorrel-Weed House, it is located on a corner lot, but set back from the side street sufficiently to have a side garden, one that would have perhaps eliminated the need for a second one in front of the dining room.

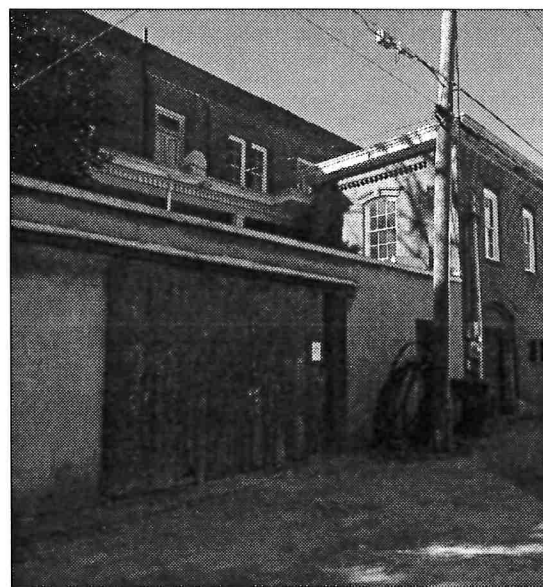
Entrance to the house is up an elaborate set of sandstone

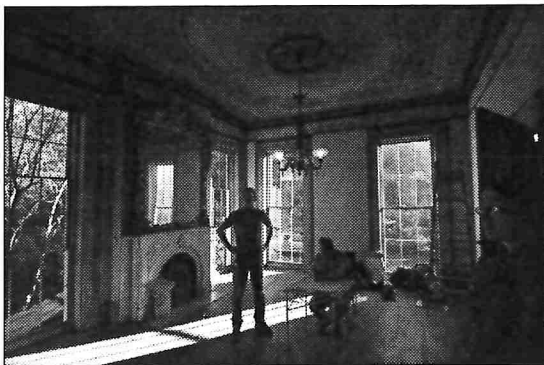
steps with a wrought-iron railing and cast-iron newel posts made of pelicans supporting a finial. The passage has been altered over the years, including moving the main stair into the back passage and then later returning it close to its original spot. Recent restoration work has uncovered the original decorative wall treatment of the passage that includes an elaborate paint scheme to represent marbled paneling.

Off the side passage is a grand pair of drawing rooms that were opened into a single space in the 1880s or 1890s. Remarkably, the decorative scheme from that era survives, with traces of its gold-color wallpaper still clinging to the walls behind a gilt mirror over the front drawing room mantle. Besides this fragmentary remains, the rest of the wall surfaces and trim work has its paint scheme intact—a remarkable painted ceiling, a polychrome cornice, a decorative scheme for the doors all nicely offsetting period gasoliers and white marble Italianate mantels.

Behind the drawing room is a more private space, connected both to the rear drawing room and opening via pocket doors into the rear passage. This is a variation on a room that routinely shows up behind drawing rooms in antebellum Savannah and their functions remain unclear. This example is suggestive of being either a family parlor or perhaps a library, but its pocket doors and connection to the rear passage that is shared by the dining room might indicate other interpretations. Beyond this room is the present kitchen, a space that seems likely to always have had some type of service function.

Across the back passage is the dining room and this is indeed a grand space, especially for Savannah. Antebellum houses tended not to have large and finely appointed public dining rooms until after the Civil War (see, for instance, the discussion of the Sorrel-Weed House). The scale and finish of this room suggests that it was intended for public occasions, and a balcony off its front may be another indication of that intent. However, it bears a traditional relationship to the drawing rooms—those indisputably public spaces—that is common in Savannah. To get to it one must enter the rear passage, a space that houses a stair to the cellar (although its direction has since been reversed). Still, the scale of this space and the elaboration of its finishes indicate it must have been intended as part of the public suite of rooms. Its location may have been dictated both by tradition and the need





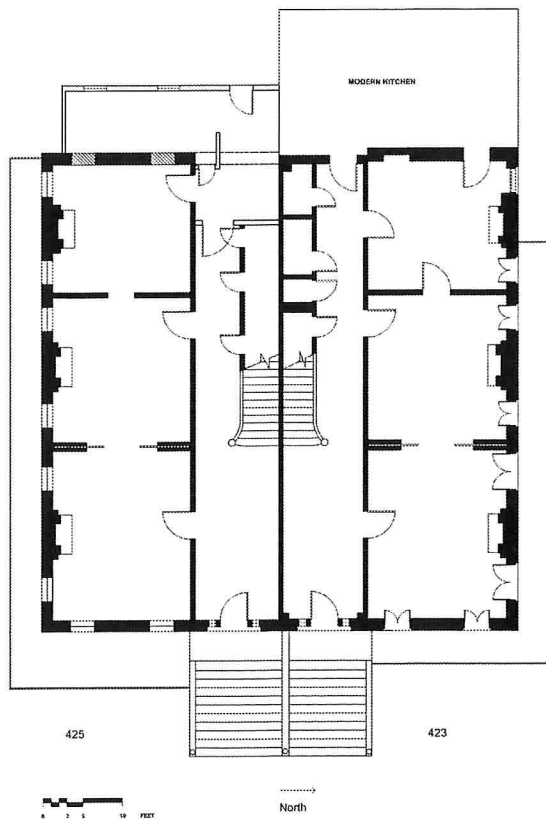
to double for family dining. It is quite reminiscent of the 1830s dining room addition to the Aiken-Rhett House in Charleston, South Carolina, including the nature of its finish, the scale and shape of the space, and its location relative to the back passage.

As remarkable as the house is, the stable is equally impressive. Its alley façade is one of the most intact in town, retaining fenestration for horse stalls and its carriage opening. The upper floor was apparently used, at least in part, for quarters.

—WG

125. Documentation inconclusive; prob. c.1870–1900
422 Whitaker

126. Reverend Charles Rogers House,
designed by John Norris, 1858
423–425 Bull Street



The Reverend Charles Rogers House is a lavish townhouse designed by architect John Norris. Laid out on a side-passage, triple-pile plan, it illustrates the most elaborated form of an urban row house around the middle of the nineteenth century.

With its bright, spacious interiors, its extensive use of marble mantels, and its elaborate iron balconies, the Rogers House exemplifies high-style urban housing in the 1850s. Its simplest finishes, like the basic marble mantel in a third-floor chamber, are superior to what would be found in most contemporary houses in any North American city. In its scale and grandeur of finish, the Rogers House would be at home along Boston's Beacon Street or Manhattan's Washington Square; John Norris was born and trained in New York and returned to the city at the outbreak of the Civil War. His work in Savannah includes the Greek revival Custom House of 1848–1852 and the 1853 Gothic revival Green-Meldrim House.

Typical, too, is its complement of first floor rooms, including a spacious double parlor and a smaller dining room at the rear. The house's location on a corner lot permits the rear parlor to have abundant light and the two end rooms to have windows on two walls. The modern kitchen in number 423 has blocked the openings

in the back of the dining room but their location is still evident.

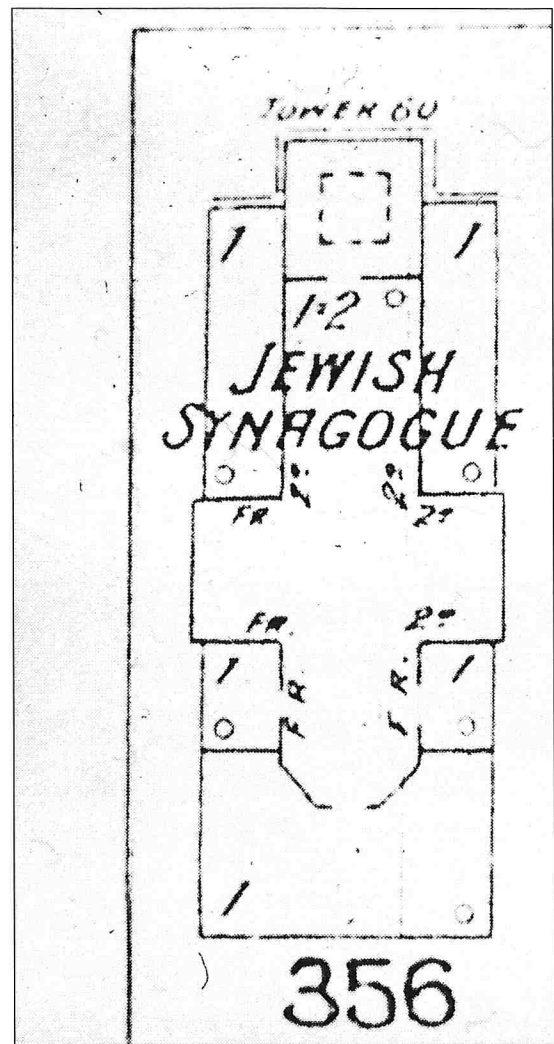
As in most Savannah row houses, there is no secondary stair inside the house and there was originally no communication between the cellar and the main level. An internal cellar stair was only inserted in number 425 in 1969, as part of a renovation for Mr. and Mrs. Lee Adler. Nor is the location of kitchen or laundry apparent—it is not clear whether the domestic work rooms were in the cellar or in a rear service building. There are three fireplaces in both sides of the pair but these have been blocked or disused. At least one still has a refined mantel, however, raising the possibility that these were low-status chambers, not work rooms. Any other evidence for use, however, is obscured behind twentieth-century renovations.

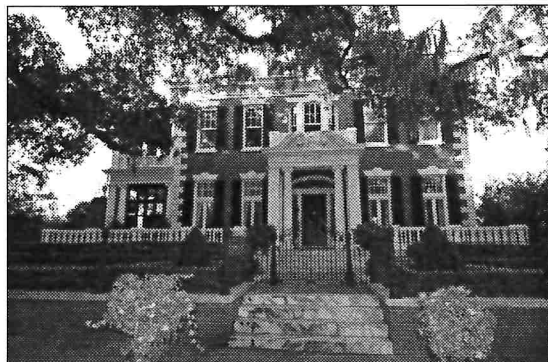
On the main levels of 423 Bull Street, most interior finishes have survived well, despite the recent installation of a rear kitchen and the refurbishment of the cellar. The present owners have added some modern woodwork, such as the chair board, but cornices, baseboards, and door and window surrounds are all original. The plan, too, is largely intact at 423, though the 1969 renovation to number 425 inserted partitions in the chamber levels to add modern amenities.

—JEK

128. Congregation Mickve Israel

The synagogue of Congregation Mickve Israel, located on Monterey Square opposite the Mercer House, is a Gothic Revival-style synagogue completed in 1878. It is second only to the synagogue of Congregation Children of Israel in Augusta (now city-county offices) as the oldest surviving synagogue in Georgia. Its stuccoed exterior is defined by a crenellated entrance tower and lancet windows and its Gothic-style interior is complete with ribbed vaulting. More unusual is the roof structure, which gives the appearance of a cruciform plan, but without introducing transepts into the rectangular sanctuary. Together, the Gothic Revival style and the suggestion of a church-like plan reflect the congregation's desire to assimilate with the broader Christian community. To this end, the building committee toured local churches for ideas and hired New York architect Henry G. Harrison, whose reputation rested on his Gothic Revival-style churches derived from the work of Pugin and the Ecclesiologists. The result was a synagogue that





129. **Mills B. Lane House, 1909**
26 East Gaston Street

This palatial Georgian Revival home is at the edge of Monterey Ward overlooking Forsyth Park at the corner of Gaston and Bull Streets. Designed by the New York firm Mowbray & Uffinger, the home was completed in 1909 as the primary residence of renowned Citizens & Southern Bank President, Mills B. Lane and his wife Mary Comer Lane, co-founder of the Savannah Art Club. The "automobile house" was enlarged in 1910. Later, Justin Uffinger, then of Uffinger, Foster & Bookwater, designed the 1927 dining room and bedroom addition.

The house is constructed from red brick, and has three stories, a hipped roof, dormer windows and four chimneys. Classical details such as quoining and pediments are accentuated by white marble. Doric and Ionic columns in the grand portico support a balustrade and broken pediment, and the front door is surrounded by intricate fan and sidelights. The west façade of the house has a double gallery which is common for the Georgian Revival, but also very popular in the Low Country. This house has a combination of six over one double hung sash windows on the upper stories, and French doors with transoms on the main level. The interior spaces are organized around a central hall, with five bedrooms, eight bathrooms, nine marble fireplaces and an elevator. The elaborately decorated entrance hall has Corinthian elements, a parquet floor, and twenty-nine hand painted canvas murals.

appeared like many of the city's existing churches.

The synagogue is striking for its complete appropriation of Christian forms, both stylistic details and the in its cruciform appearance. Jewish congregations typically avoided synagogue designs that imitated other religions, especially the cruciform plan, which is so closely identified with Christian worship. At its completion, the city responded positively to the new synagogue in newspaper articles. Its church-like appearance has resulted in confusion over its religious affiliation by passersby from the time of its construction until the present. Congregation Mickve Israel continues to worship in its synagogue on Monterey Square.

—SM

The Mills Lane family has had a lasting impact on the city of Savannah through generations of prolific writers, architectural historians, and preservationists, such as founder of the Beehive Press and author of *Architecture of the Old South*, Mills B. Lane IV. The home stayed in the Lane family until his death in 2001.

—KNF

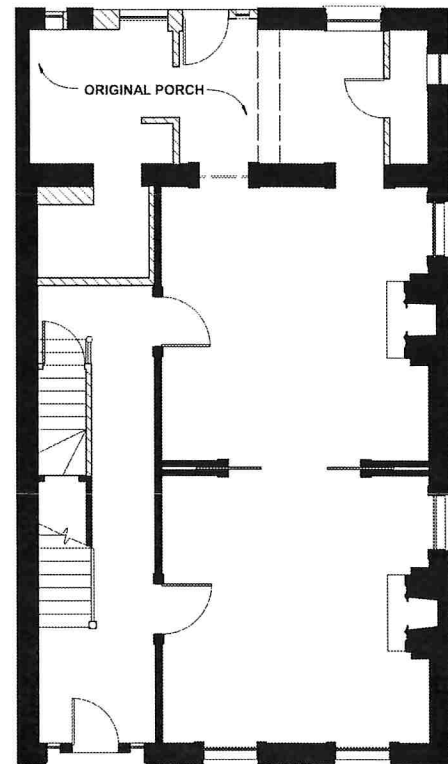
**130. James Russell Carriage House, 1856,
with modern north wing
107 East Gordon Street**

**131. Adam Short Double House, 1853
122–124 East Taylor Street**

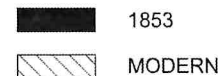
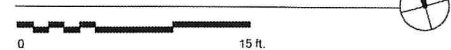
This double house at 122–124 East Taylor Street, built in 1853, is said to have been designed by architect Adam Short. The east house (NO. 122) is currently owned and occupied by James Cox, Professor Emeritus of the University of Virginia. This double house is situated across the street from Calhoun Square, one of Savannah's park-like, shaded green squares. Like many houses in Savannah's Historic District, number 122 has a side passage, double-parlor plan. On the east side, number 122 is separated from its neighbor by a narrow alley. This alley leads to a back yard and carriage house.

This pair of two-story houses stands on a raised cellar and is built of brick that has been stuccoed. There is a water table between the basement and first floor, but no stringcourse between the upper floors. The corner on the freestanding (east) side of number 122 is decorated with stucco covered quoins, while quoins are absent from the west side of number 124. This absence is explained by Sanborn Fire Insurance maps of 1898 and 1916, which show a porch running along the entire west side of number 124.

Each unit is three-bays wide. The fenestration of both houses is regular and evenly spaced, with the front door and two triple-hung windows on the first floor, an entrance and two double-hung windows on the basement level, and three larger double-hung windows on the second floor. A molded metal gutter running across both gives the building the appearance of a cornice. A parapet



FIRST FLOOR PLAN



rises to hide the shallow slope of a tin roof. The front door is on the west side of each house. They are reached by brick steps that run across the front of the house from east to west, ascending to a brick landing. A portico supported by two square columns forms the porch. The landing and portico on number 122 are supported by brick and stucco columns, while those on number 124 have been replaced with metal posts. These supports, in turn, frame the basement entry.

The interior of NO. 122 had a back room on the east side of the house behind the rear parlor. Next to it, directly behind the passage and the west side of the parlor, was a small back porch. A door led from the passage directly to the porch. The stairway is open-string, with a heavy mahogany turned newel post, turned balusters and simple rounded mahogany handrail. The stair lead runs straight to the second story; a plain scrolled bracket decorates the end of each step. A run-in-place plaster cornice with Greek profiles surrounds the passage and both parlors. It continues up the stairway, but stops at the second floor.

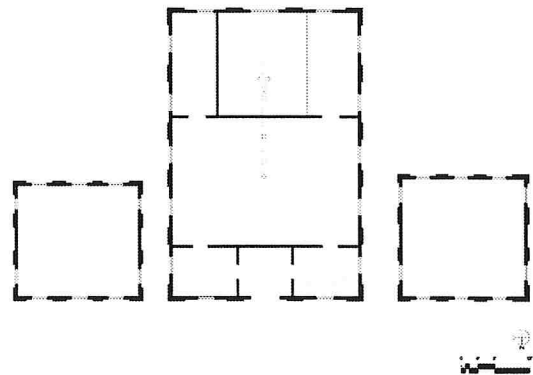
From the passage a door leads into each parlor. Moldings on both sides of both doors are Italianate, similar to those on the front door. Between the parlors are double sliding pocket doors. The back parlor has two doorways leading to a small, back room. The taller of them, on the west side, was once an opening for a triple hung window, which looked out onto the porch. The other has always been a doorway. Fireplaces in both parlors have Italianate design mantelpieces of white marble veined with grey, carved with a large design of shields flanked by scrollwork on either side of the center. In the center of each is a shield on a scrolled console. The hearth opening is edged with a cast iron coal insert in the shape of bound wood with a leaf clasp in the center. The cast-iron coal-grate fronts are still fitted in the front of each fireplace. The windows on the east wall of both parlors have a paneled skirt. These consist of quirked flat Greek cyma moldings that are applied to the stiles and rails, and are divided with two flat panels. The stiles and rails are surrounded in turn by a large bead.

At a later period, a number of changes were made to NO. 122. The passage was truncated for a kitchen, and the door leading from it to the rear of the passage no longer exists. The kitchen now occupies the space where the porch once was, plus a portion of the passage. A small breakfast room and bathroom now

occupy the back room behind the rear parlor. The original porch extended to a point approximately halfway across the back of the house, and a triple-hung window looked out on it from the back parlor. Presently the west portion of the rear porch is enclosed and used as a kitchen, with a small breakfast room in the middle and a bathroom on the east side. In 1990, the owner removed the triple-hung window to make a doorway to the breakfast room.

—DC

132. Massie School, 1856; wings added 1872 and 1886
201–213 East Gordon Street



133. John M. Geurrard Row, 1872
215–229 East Gordon Street

Land and title records from Savannah, Chatham County, Georgia, show that in 1872 Benjamin R. Armstrong built a row of three-storey townhouse dwellings on the south side of East Gordon Street, near Calhoun Square and next to the Massie School. Armstrong was a successful builder, designer, and master mason. Although the new Gordon Street houses had Armstrong's design and name, they were built as rental properties for John M. Guerrard, a Savannah attorney of note from a large and wealthy planter family.

By 1872, the Civil War was over and Savannah had been saved from the depredations of Sherman's march from Atlanta to the sea. Shipping, railroads, and commerce in cotton, rice, timber, and naval stores were making Georgia's port city one of the most important business centers in the South. Guerrard's row houses on East Gordon were post-war investments designed to serve a growing population that sought respectable accommodation in a good neighborhood, but could not afford to own their own homes.

Calhoun Square, the anchoring square for the Heagarty's East Gordon address, was laid out in 1851 as one of the last in Oglethorpe's system to be developed in Savannah. Although some handsome dwellings were built on its east and the north sides in the early 1850's, the only significant structure on the south side was the Massie School, built in 1851.

Although the East Gordon Street neighborhood absorbed

some architectural dignity from the stateliness of the Massie School structure, the houses on Anderson Row had little of the flamboyance of the 1856 Edward Purse house across the street. The Purse house, which faces onto the Calhoun Square from the southeast trust lot, was constructed of Savannah gray brick and featured a walled garden to the rear. In contrast, the houses of Anderson Row from 217–227 East Gordon, followed the common pattern of rowhouses in Savannah – street level entrances below stairs leading to a second story entrance to the parlor level. Minimal ornament was used on the exterior. The banisters, for example, were made of square wood posts, and the railings did not have ornate iron work adorning some of the city's grander residences.

Across the brick sidewalk between the entry door and the street was a large granite mounting block, which helped visitors step out of a carriage or onto a horse. Annie Heagarty, who lived in the house in the early twentieth century, placed potted plants on the stairs to that porch. The most fascinating of these was a wooden barrel with slots in the side for hens-and-chickens succulents. The top brimmed with the sage colored hens, and their little chickens cropped out of the holes all down the sides of the barrel. The porch plants formed a kind of barrier to use of the stairs for entering the house, and so the parlor door was rarely opened.

This center of all domestic activity faced onto a back kitchen, with a fireplace for cooking and a pass-through window in the wall to connect it to the front room. The tiny courtyard led to a stable that opened onto the alley. Owning their own horse and carriage showed the status of the family. In the 1920's the stables were converted to automobile garages. Some of the grander houses had servants' quarters among the outbuildings. The East Gordon Street townhouses had no space for such amenities, but there was little need for them. Daily domestic servants came in from the black sections of town—from Frog Town northeast by the Old Fort, or over south of Liberty where West Broad Street turned into the black Broadway, and the streets south of Gaston.

The interior rooms in the house at 223 East Gordon Street were lath and plaster, covered with wall paper or painted in somber hues. The woodwork moldings around the ceiling corners, doors, and windows were massive and brooding in shiny dark shellac. Under the decades of neglect before restoration, the original plaster and lathe finish in many of Savannah's residences did not

survive. Mold and decay set in. As in many Catholic households, the lithographs hung were religious, depicting scenes such as hand-tinted images of the Sacred Heart of Jesus, the Guardian Angel leading two little children across a small bridge, or St. Christopher carrying the Christ Child on his back across some ancient lake on a dark and rainy night.

—MBU

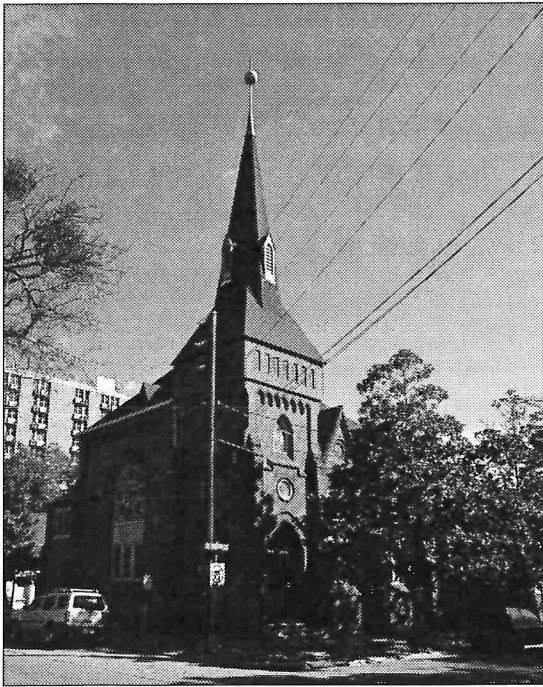
134. Wesley Monumental Church, 1876; 1890; 1895
433 Abercorn Street

The design for Wesley Monumental Church by Dixon and Carson, architects from Baltimore, Maryland, dates from 1875. Construction was not completed, however, until 1895. Originally the entrance was located on the ground level, but in 1927 the entire building was raised one story.

The Reverend A.M. Wynn desired the construction of the church as monument to the brothers John and Charles Wesley. Both men arrived in Savannah at the time of General Oglethorpe, but soon returned to England. John Wesley is well-known as the founder of Methodism, which began in England, but significantly influenced the religious life of Georgia colonists. His brother Charles wrote the lyrics to over 6,000 Christian hymns, including "Hark! The Harold Angels Sing."

During the twenty years of construction, a result of financial difficulties and the Yellow Fever Epidemic of 1876, the congregation met in the basement, which had been completed by 1878. While the interior was finished for the dedication on March 30, 1890, the exterior was not completed until 1895. The Gothic style reflects the English heritage of Methodism, which began as an offshoot of the Anglican Church. Much of the interior does not follow the original design, the organ and choir are located behind the pulpit, rather than in the gallery. There are fifteen stained glass windows in the sanctuary, fourteen of which are dedicated to men and women who made distinct contributions to the Methodist Church. The "Wesley Window," at the back of the sanctuary, depicts the busts of John and Charles Wesley.

—MH



135. **Beth Eden Baptist Church, 1893**
Built for African Americans, Henry Urban, arch't
 302 East Gordon Street (East Gordon and Lincoln)
136. **First Congregational Church, 1895**
 421 Habersham Street (Habersham and East Taylor)
137. **Sarah Pierce House, 1859; second story added 1891**
 502-506 East Taylor Street (East Taylor and Price)
138. **William H. Miller Double House, 1860**
 508-510 East Taylor Street
139. **David Bailey Row, 1862**
 520-524 East Taylor Street (East Taylor east of Price)
 (Three attached 2-story low-stoop, side-gable 3-bay townhouses)
140. **528 Blair Street,**
 undocumented, but probably 4th quarter 19c
141. **509½ through 515 Blair Street, undocumented but 1890s?**
 515 Blair is the unit to visit.
142. **St. Benedict the Moor Catholic Church, 1949**
 441 East Broad Street

The second oldest parish in Savannah, established by two Benedictine monks in 1874, St. Benedict the Moor Catholic Church currently meets in one of the newest churches in the Historic

Landmark District, a modern interpretation of axial church design. Rev. Bergier and Rev. Wissel came to guide the spiritual development of the African American community, and since its founding, the St. Benedict parish has maintained a predominately black congregation. According to Debby Luster's article, "Parish Celebrates Centennial," the majority of the nearly two thousand African American Roman Catholics in the Savannah area attended St. Benedict the Moor.

The monks' original church was built on the corner of East Broad and Harris Streets, but in 1888 the Right Rev. Bishop Becker of the Diocese of Savannah purchased the property and erected a new church in 1889. This building was replaced 1949 by the current church in order to accommodate the growing population of the parish, as the former structure had a seating capacity of only approximately 350.

The St. Benedict the Moor church is a unique mix of the basilica plan and mid-century modernism. The East Broad Street façade is characterized by triangular walls that make reference to the traditional forms of spires and bell towers. The center aisle of the nave is reflected on the exterior by a raised roofline, while the side aisles are defined by a low, gently sloping roofline. The rectangular bell tower, seamlessly integrated into the overall massing, is asymmetrically placed and has a low-pitched hipped roof.

On the Gordon Street façade, a small square window placed within a round opening in the brick at once alludes to a rose window and the purity of platonic geometry, a motif repeated on the lane façade but disrupted by an air conditioning unit. The windows lining the sanctuary are surmounted by recessed semi-circular wood panels that recall round arches of basilicas. These windows are made up of five rectangles of colored glass with molding dividing each pane. The rear of the sanctuary is marked by a glass block cross, centered over the altar on the interior.

Many of the surrounding buildings were auxiliary structures that predate the 1949 church. When the historic district in downtown Savannah was established, the St. Benedict the Moor Catholic Church was considered a non-contributing structure, as it was only seventeen years old at the time. Today, the form of the parish church is particularly notable for its reinterpretation of traditional elements through modern materials.

—MLP and MCG

144. Horace Rivers Double House, 1902
450-452 Price Street

Horace Rivers, the principle partner in the Rivers & Gibbes Real Estate and Collections Company, had two double houses built between Gordon Lane and Gaston Street in 1902. The vernacular Italianate houses were not the first structures on the site. 450 and 452 replaced a tenement building with eight two-room apartments, which was standing by 1888. The tenement appears to have been oriented to the lane. Rivers' houses were slightly grander than the adjacent blocks of row houses to the north and west, constructed in 1884 and 1892 respectively, which feature only a covered entry stoop. The Rivers house is set back from the street, leaving room for small planting areas and a full porch. Each house has a low-pitched hipped roof and simple decorative cornice brackets.

The interior of the houses mirror one another. They have a side passage plan, which follows the common wall. The first levels have a double parlor divided by pocket doors, with small kitchens in the back. The rooms on the rear of all four houses were added c. 1920, and half baths were put in underneath the stairs in what had been storage spaces when the buildings were renovated.

The decorative features downstairs, such as wainscoting in the entry halls, kitchens, and sunrooms, bull's eye medallions in the window and doors frames, and mirrored fireplace surrounds in the parlors, are very simple and mass produced. The ceiling height in the entry hall is twelve feet, but drops to eleven through the rest of the first floor, except for the addition, where it drops again to nine feet.

The second floors have three bedrooms and two baths. The bedrooms originally opened into each other, allowing for cross ventilation. Only the front and middle bedrooms have fireplaces. The chimney stacks were not constructed all the way to the ground, but rested on the floor joists instead. Before it was renovated, the front chimney stack in 452 Price broke through the joists, leaving a severe pitch in the floor level. Unfortunately, the original bathroom fixtures were stolen during the renovation.

Rivers used the houses as rental property for young professionals. The first tenants of 452 Price were James M. Jones, an agent for Metropolitan Life, and his wife Anne. Apparently the rent was quite substantial, because a year later, the Joneses were

sharing the house with Frank F. Marsh, a salesman for N. Dewald & Co., and his wife Maime. The houses changed hands several times over the next seventy years, though mostly remained rental property. 450 Price was briefly divided into two apartments in the 1980s. 450-452 and 454-456 Price were restored as part of a city-sponsored project in 1994, when the structures were stabilized, all of the plumbing and electrical systems replaced, and modern HVAC systems installed.

— CEH

144. 909 Montgomery Street
circa 1900

One of Savannah's few examples of the shotgun house is at 909 Montgomery Street in an area that had been characterized by working class housing, but was transformed into a transportation corridor catering to the growing needs of the automobile in the early twentieth century. Shotgun houses were far less common for worker housing than single story side gabled cottages predominant on the periphery of the historic district.

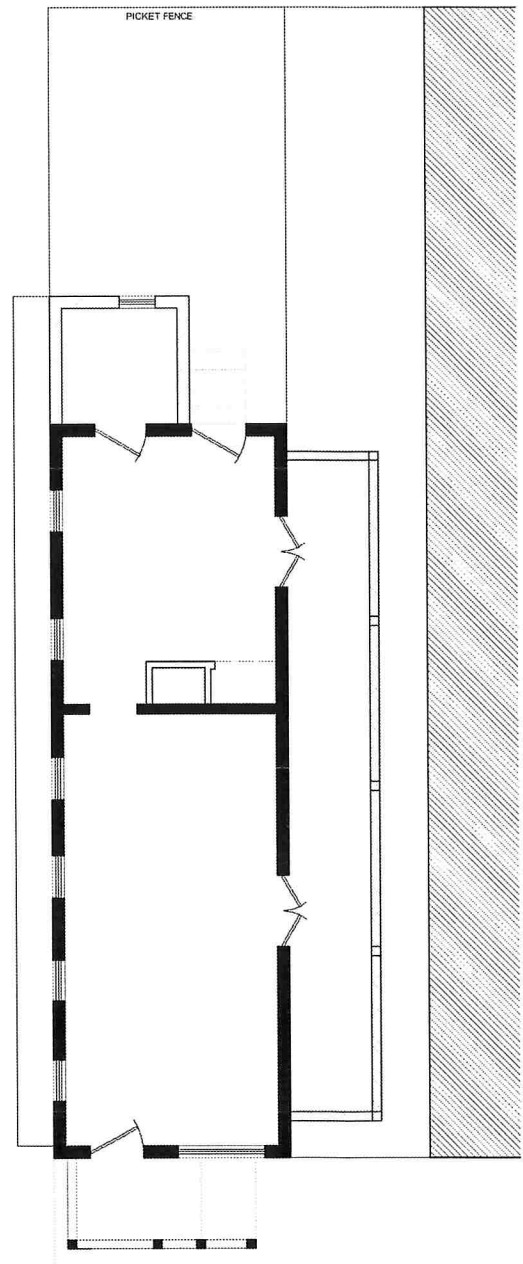
The house was built in 1876 for D. H. Harmon. It is a one story hipped roof structure that originally had tongue and groove sheathing on the floors, walls and ceilings. A bathroom was added to the rear in the 1930s. All of the windows were missing when the current owner purchased the property; they have since been replaced and a porch was built off the north side in 2006.

The significance of this house lies in the uniqueness of its form. Double shotguns, found primarily in West Savannah, are more common. The only continuous row of shotguns is found on 41st Street in the Cuyler-Brownville neighborhood west of downtown.

— MCG

145. Thankful Missionary Baptist Church, 1965
820 Martin Luther King Jr. Boulevard

Established in 1915 in Frogtown, a now lost community adjacent to the Westside Savannah railroad complex, the Thankful Missionary Baptist Church moved to the corner of MLK Jr. Blvd. and



Bolton Street around 1941. In 1965 the congregation built the current edifice, and in 1991 added a fellowship hall and educational classrooms. In 1998 the congregation remodeled the sanctuary adding chandeliers, stained glass windows, new pews, new carpet, and a new arrangement for the baptismal pool. Instead of being right behind the pulpit where furniture had to be moved for its use, the baptismal pool was moved to a raised chamber behind the sanctuary apse wall, and visible through the apse wall. Those being baptized climb a set of stairs to one side of the pool where they can be seen by the congregation and heard courtesy of a microphone, and they pass through the pool and exit on the opposite side. Thankful Missionary Baptist Church has services for 350 to 400 parishioners.

On Sunday June 5, 2006, the Omar Temple No. 21 Shriners celebrated their Jubilee Day services at Thankful Baptist Church as they do every year. The same temple engaged in one of the first major civil rights battles of the twentieth century when they contested White Shrine Temples in Georgia, Florida, Arkansas, Louisiana, and Texas trying to restrain Negro Shrine Temples from using the name Shrine, as well as its emblems, insignia and fezzes. On June 3, 1929 the U. S. Supreme Court ruled in favor of the Ancient Egyptian Arabic Order Nobles of the Mystic Shrine of North and South America, and its jurisdictions celebrate Jubilee Day on the Sunday nearest June 3.

—DR

**146. Savannah Pharmacy Co., 1965
916 Martin Luther King Jr. Blvd**



In the early twentieth century, the majority of the one hundred and seventy-seven black-owned businesses in Savannah downtown were found along West Broad Street, making it the heart of the African American community. Among these was the Savannah Pharmacy Co., designed in 1965 by local architect Gene Maxwell, as part of a program of urban renewal. Dr. Joseph Earl Fonvielle had purchased the pharmacy with Dr. Walter 1915, making it Savannah's second oldest black-owned business. The Savannah Chapter of the NAACP was among its original tenants, and remains an occupant today. Architecturally, the pharmacy blends

1960s New Formalism with more popular commercial overtones. Large repeated hexagons framed patterned screens allowing light and air to pass into the second story walkway. Its boldly geometric silhouette set a mark for modernity on Martin Luther King, Jr. Blvd until the late and more conservative Carver State Bank was built in 1973. Its commercial ground floor with professional offices upstairs continued a long-standing tradition.

— MCG and DR

147. Downing cottage
213 West Bolton

148. Gerald's Diner, 1884
324 West Bolton Street

In 1883, James Shuptrine purchased the property at the corner of Montgomery Street and West Bolton Street and built a modest structure to house a pharmacy. In 1886, he began to rent the upper floors to single white men employed by the nearby rail yards on the west side of town. The pharmacy continued under Shuptrine's management until it was sold in 1920 to William E. Martin, who lived in the upper floors. Martin converted the first story as a grocery and meat market, a function it served under changing ownerships as Tom Cat Market, Snow's Grocery and Yao's Meat Market. In 1999 it was purchased by Restore Savannah Development and underwent an extensive restoration. The original color scheme, yellow siding with white trim and dark-green and red accentuating the Victorian detailing, was determined through paint analysis. Today the structure continues its commercial life as Gerald's Diner.

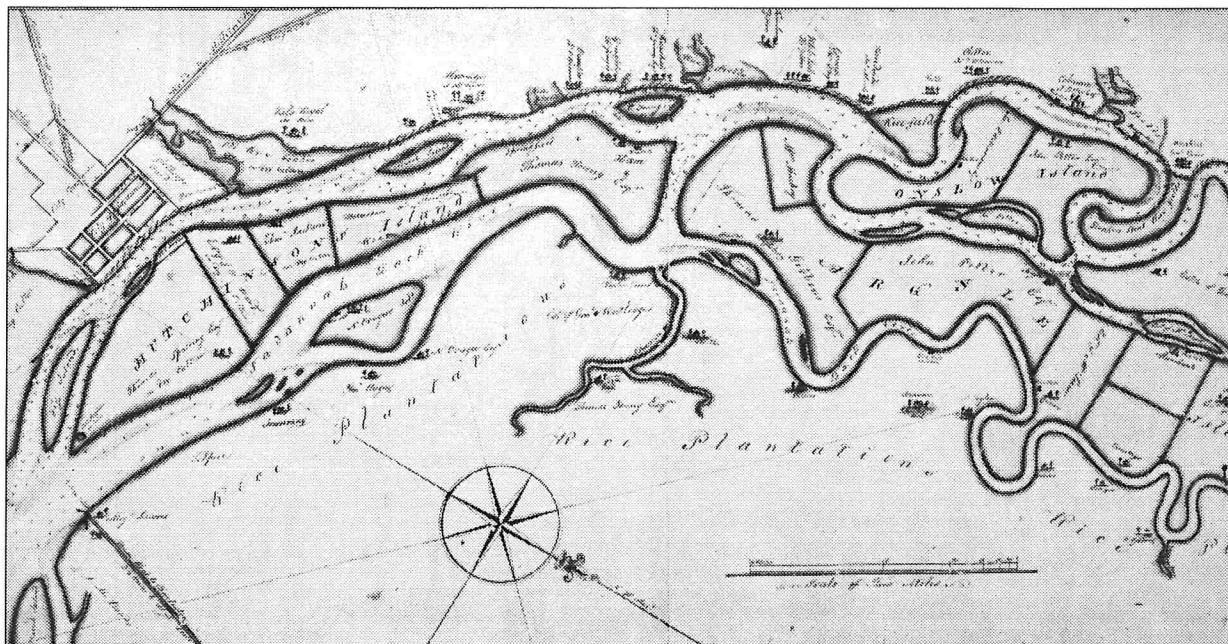
— MCG

149. Tucker and Sons Garage
902 Montgomery

North Tour:
The South Carolina Lowcountry

Fife Plantation: A Brief History

R.L. HARRISON



Caption

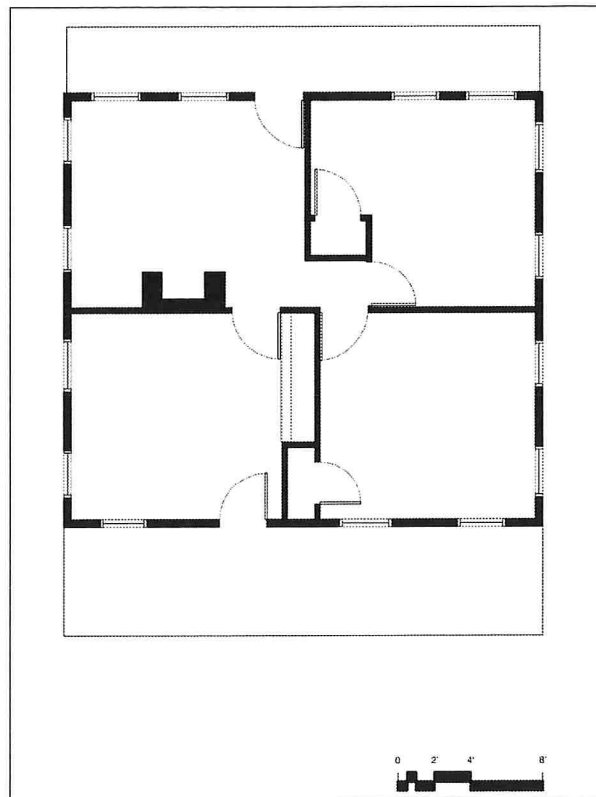


After the Ice Age ended and the oceans rose, many of the rivers along the South Atlantic coast formed deltas where they emptied into the ocean. One of these rivers, which became the Savannah River, widened as it approached the sea to form a rich ecosystem of swamps and marshes. During floods the delta would be inundated with water and sand deposits. These sand deposits were literally sandbars in the flood plain which we now call knolls. Today these knolls are covered with trees and make up a lovely backdrop to this vast flat land which makes up the river delta.

Sometime in the early 1700s this southeastern corner of what is now South Carolina became part of Granville County. The Savannah River delta down to about what is now Field's Cut was swamp and marsh. Savannah was yet to be founded by General Oglethorpe.

Early legal records show large tracts of land in this part of South Carolina surveyed by the British Crown for various individuals, probably for running cattle. The majority of what is now Fife Plantation was originally surveyed in 1732 for and then granted by King George II to James Bullock on September 19, 1732. Part of Fife and what is now known as Rice Hope and Kingtree Plantations were granted to Archibald Stobo on July 13, 1737.

Very little is known about any activity on these properties until the early 1800s when rice planters began clearing the swamps of trees, building dikes and ultimately preparing the land to grow rice. By the time rice planting started in the Savannah River delta it was already a mature industry further up the South Carolina coast. In the early years rice was grown in inland swamps, using water stored in ponds



or lakes known as “reserves” upstream from the planting areas. Later, it was found practical to use the ebb and flow of the daily tides to flood and drain the rice growing areas adjacent to the freshwater rivers up and down the coast. It was important that these properties be far enough up a river to avoid contamination by salt water thus the Savannah River rice industry began sometime in the early 1800s and spread all up and down the river, both sides, and became the most productive of all the rivers of the coast by 1860.

Fife Plantation was founded during this time, probably by a man named Thomas Young who is believed to be from the part of Scotland north of Edinburgh known as Fife. Thanks to Sherman’s carelessness with fire, the county courthouse where all deeds were recorded was burned in 1865, thus destroying most land records in the county. We therefore have little record of ownership of most rice

plantations on the South Carolina side of the river until after the Civil War. One exception may be Fife which was acquired by Captain Nathaniel Heyward in the 1800’s and intensively planted. He died in 1851 and left Fife to two of his grandsons, William Henry Heyward and James Barnwell Heyward. Both of these gentlemen, who were first cousins, married first cousins thereby insuring that the place stayed in the family no matter what. When Nathaniel Heyward died he owned almost 3,000 slaves and 22 plantations from the Combahee River to the Savannah River.

William Henry and James Barnwell Heyward were large slave owners as well and planted several plantations until 1865 at which time most of their plantations were confiscated. The Heywards did have Fife reinstated to them, but went bankrupt in 1869 and lost almost everything. Again, records are sketchy but we know that William Henry spent

the rest of his life trying to put his finances and plantations back together. Fife went to several families who were unable to pay the taxes and therefore Fife was sold by the sheriff of Beaufort County on December 13, 1886 to Charles S. Bennett and Company, a friend of the Heyward family. In 1900 John Heyward Lynah, a cousin of the Nathaniel Heyward children, bought Fife from the Bennett family. Two years later he bought Rice Hope and Kingstree Plantations from Savannah's William G. Morrell family to form a 1,400 acre rice growing area second to none on the Savannah River. John Heyward Lynah maintained a home in Savannah and a cottage on Rice Hope from which he managed the operation. Previously he had planted Venezobre Plantation on the South Carolina side of the river between I-95 and Highway 170. This was not as good land as Fife, therefore he concentrated his planting further down the river at Fife. He was the last commercial planter on the Savannah River, growing some rice the year he died in 1935.

Before he died, John Heyward Lynah gave these three places to his sons, James Lynah and Heyward Lynah. Subsequently James Lynah bought out his brother and operated the places for some crops, cattle and sheep and family enjoyment. James Lynah died in 1956, leaving all three places to his youngest daughter, Ella Louise Lynah Harrison who with her husband Joseph Huger Harrison managed the properties until 1990.

Upon Louise Harrison's death in 1999, most of the properties were deeded to a family foundation dedicated to wetlands, historic preservation and educational purposes. The three Harrison children are co-trustees of the family foundation and continue to manage the plantations in a fashion similar to the past. There is no more rice because of the salinity in river, but the dikes, waterways and rice fields are maintained authentically and sheep and cattle are still raised as they were in the past.

Historically, rice growing in South Carolina developed because of a special seed which was brought to South Carolina by a ship captain in the late 1600s. This was known as the "seed from Madagascar" and it was popularly known as "Carolina Gold". When the crop matured it would look

like a field of gold in the sunlight. This small grained rice did well in the humid Carolina low country and became the basis of a huge agricultural industry which lasted into the early twentieth century.

As unpopular as slavery was in the United States, it must be noted that the rice industry could not have developed without slave labor. These were black families generally brought to the West Indies, those that were healthy were then shipped to the Carolinas and Georgia primarily to work on the rice and cotton plantations. Rice culture was very labor intensive, it was hot, dirty and hard work and there was always the threat of yellow fever and malaria, although generally the blacks were much more immune to these diseases than the whites.

After 1865 the Savannah River rice industry was slow to recover. Sherman had burned all the mills and barns, the rice field structures were damaged and many dikes broken. Most of the freed slaves returned to the plantations and by 1870 the industry returned to some semblance of order. Unfortunately, new rice growing areas opening up in the Mississippi Delta and southwestern Louisiana and new methods of planting and harvesting took the place of labor and the price of rice went down accordingly. Several severe hurricanes damaged many of the old South Carolina plantations beyond repair and by the early 1900s rice culture as it was known in the 1800s had ended. It was completely gone by the 1930s.

Fife Plantation continued to be operated by the Lynah family into the 30s even though most of the old rice fields were turned over to pastures for cattle and sheep. Other crops were grown from time to time but nothing grew so well or produced profits like rice.

As stated earlier, the mission of the family foundation is dedicated to the preservation of wetlands, maintaining the historical integrity of the rice fields and water structures and for educational purposes. The plantation will sponsor historical groups, wildlife studies such as organized by the Audubon Society, church groups, school groups and the Boy Scouts of America.

[illegible]

Collection of South Carolina Historical Society.

Early Settlement

Spanish, French and Scottish explorers attempted settlement in Beaufort County in the 16th and 17th centuries. Jean Ribaut, a French Huguenot, built Charlesfort on Parris Island, about 10 miles south of Beaufort in 1562. A 1680s Scottish settlement on what is now Spanish Point, four miles south of Beaufort, was called Stuart Town. But with the chartering of "Beaufort Town" by the Lords Proprietors of South Carolina in 1711, the first permanent settlement was laid out. The colonial period was one of slow growth, with an economy fueled by trading in animal skins, timber, shipbuilding and agriculture (rice and indigo).

The Revolution

Prior to the Revolution, the people of Beaufort had many ties to England through trade and society. Wealthy local merchants and planters frequently visited London and sent their sons to England for their education. Many were loyal to the Crown. However, the misjudgment of George III's government in greatly increasing taxes, crippling the Province's economy and in ignoring constitutional rights brought many locals to the Revolution. When the British governor Lord Charles Greville Montagu moved the seat of the Provincial Assembly from Charleston to Beaufort, seeking to gain control over the restive legislators, he sealed the doom of the royal cause. This event was listed by Thomas Jefferson as one of the grievances in the Declaration of Independence.

Beaufort played no major role in the early years of the Revolution, but as British hopes for success faded in New York and Pennsylvania, they looked southward. In December of 1778, the British captured and occupied Savannah. Early in the new year, General Augustine Prevost sent the ship HMS Vigilant with 250 troops aboard to capture Beaufort. They landed at Laurel Bay and marched toward the town but were intercepted and turned back near the present Marine Corps Air Station by General William Moultrie and 300 militia. The next month, Prevost attempted to capture Charleston but was forced to retreat down the coast, finally occupying Beaufort in July 1779. There was

intermittent fighting in the area until 1782 when the British finally evacuated South Carolina. A number of prominent colonial Beaufortians who remained loyal to the crown were compelled to leave the area, never to return. Among them was Lieutenant Governor William Bull, Jr.

Beaufort continued to be important politically after the Revolution. The Beaufort planters joined their counterparts in Charleston and the other Lowcountry parishes in dominating the new state legislature, the General Assembly. The Lowcountry Federalists were responsible for the affirmative vote of the South Carolina ratification convention of 1788, in which South Carolina, as a key state, played a crucial role in the adoption of the present United States Constitution.

Beaufort Prospers

There was a brief period of economic depression following the Revolution but by the 1790s Beaufort had rebounded due to technical innovations such as the invention of the cotton gin and the introduction of a new crop, sea island cotton, the finest and most expensive cotton grown in America.

This was to be the greatest era of prosperity and influence in the town's long history. In the years between 1790 and 1860 cotton produced so many men of wealth and influence that one historian described Beaufort as "the wealthiest, most aristocratic and cultivated town of its size in America; a town, which though small in number of inhabitants, produced statesmen, scholars, sailors and divines, whose names and fame are known throughout the country."

This was also the period when many of the finest houses and churches which give distinction to Beaufort's National Historic Landmark District were built. The houses were surrounded by verdant gardens. English geologist Sir Charles Lyell visited Beaufort in 1845, and gave an idyllic description of the town as "a picturesque... assemblage of villas, the summer residences of numerous planters... Each villa is shaded by a verandah, surrounded by beautiful live oaks and orange trees laden with fruit... The Pride-of-India tree, with its berries now ripe, is an exotic much in favor here." The

expansive grounds of the planters' residences also included numerous outbuildings, among them kitchens, carriage houses, stables and servants' quarters. During this period also, Beaufort gained the reputation for having some of the finest libraries and the best preparatory schools in the South. The most notable of these was the Beaufort College whose building, erected in 1852, now houses the branch campus of the University of South Carolina.

Beaufort society was the center of an elite class of planters from the surrounding country who moved to town for the summer (May through October) because of the sickly atmosphere of the low-lying plantations during that season. Some prominent families lived in Beaufort all year. The planters followed the favored pursuits of the English country gentry. In addition to horse racing, hunting and fishing, a favorite male pastime was to assemble to "eat, drink and talk of politics and planting."

Although isolated, Beaufort in the eighteenth and nineteenth centuries was certainly no outpost. The merchants and planters of Beaufort maintained close ties with Charleston and other Lowcountry communities. Charleston was a frequent destination for the Beaufort area planters for family gatherings, shopping, consultations with factors and attorneys and for the winter social season. The mode of transportation at the time was by coastal sailing schooners, by canoes along the network of tidal rivers or by horseback and carriage along mainland roads. Later, the steamboat (1820s) and the railroad (1870s) made travel faster and more comfortable.

Politically, South Carolina continued to be nationally important into the nineteenth century. Beaufort was no exception as it played an active role in the secession movement. Two prominent Beaufortians, Robert Barnwell Rhett and William Ferguson Hutson, served on the seven member committee charged with the drafting of the Ordinance of Secession at the Secession Conference held in Charleston in December 1860. The conflict came to its ultimate end when the Ordinance of Secession was signed December 20, 1860.

The Civil War

The Civil War once again focused attention on the strategic importance of Beaufort. The Federal government needed a base on the Atlantic coast for military operations and to blockade the Confederate ports. It decided that Beaufort was the ideal location for these purposes. In addition, the loss of Beaufort, at the center of a rich region, would be a destructive blow to the Confederacy.

On November 7, 1861, a Federal fleet commanded by Commodore Samuel Francis DuPont, conveying a force of 12,000 men under General Thomas W. Sherman attacked and easily took Forts Walker (on Hilton Head Island) and Beauregard (on Bay Point Island), located on opposite sides of the Broad River at the entrance to the Port Royal harbor. The sea islands and the town of Beaufort were evacuated by, it is said, all but one of its white inhabitants, who abandoned plantations and town houses and left behind most of their slaves and literally half-eaten meals on their tables. Noah Brooks, a war correspondent, referred to it as "The Grand Skedaddle."

Plantations and town properties were seized as abandoned lands by Federal authorities and many were sold to recoup the Direct Tax. About one-third of the land in the town of Beaufort and the surrounding occupied area was sold at auction to Northern buyers, many of whom were speculators. The remainder was acquired at auction by the United States government and was used as military headquarters, barracks, stables, stores and hospitals. Other properties were offered for sale to the freedmen.

During the war, Beaufort's African-American population began to grow as refugees from nearby plantations made their way to town looking for shelter and work. At first classified as contraband of war, but later freed in 1863 by the Emancipation Proclamation, these former slaves took part in the first efforts to assimilate freed blacks into the broader society known as the Port Royal experiment. With the establishment of schools such as the Penn School on St. Helena Island and the Mather School on Port Royal Island, freedmen were given access to educational opportunities. Redistribution of land resulting from the Direct Tax allowed

many former slaves to be able to purchase land for the first time. Harriet Tubman lived in Beaufort for three years, working to support freedmen and as a Union spy.

After the War

The war brought about profound social and political changes in the city. Beaufort's population shifted from a slim white majority to an overwhelmingly African-American one. Prior to the war, there were approximately 850 white residents, a number that fell to 466 by the time of the 1870 census. Conversely, the community's African-American population rose dramatically after the war, reaching 1,273 by 1870. With this majority, Beaufort's African-American community was able to gain substantial political influence and take leadership roles both in the town and in the state.

Largely because of its early occupation by Union forces, the confiscation of the property of the former plantation owners and the establishment of schools during the war, blacks in Beaufort County enjoyed better access to education and property than in many parts of the post-war south. As a result, it became somewhat of a haven for African-Americans during the Reconstruction period as people moved from surrounding counties to avail themselves of the more favorable political and social climate.

African-Americans during this time resided throughout the city. The more prominent and prosperous acquired the mansions of former slaveholders. Others built new dwellings scattered within the city's existing neighborhoods. Still others began to acquire property and to build houses within the Northwest Quadrant neighborhood, an area that was largely undeveloped before the war. An 1878 article in Harper's New Monthly Magazine stated that most of the city's African-Americans occupied "their former slave quarters or new and neat shanties or houses."

By the 1870s Beaufort had greatly improved its economic situation. Much of the postwar economic recovery of the Lowcountry was due to the introduction and development of phosphate mining in the late 1860s. Sea island cotton cultivation was also revived, although to a more limited extent than before, as was rice planting. The 1870 census

listed 20 merchants in various trades, 21 grocers, a banker and a restaurateur. By 1883 there were 43 stores in Beaufort. During the post-bellum period, Beaufort also became a winter resort for Northerners. The tourists were lured by promotional publications which praised the healthy warm winter climate and the opportunities for hunting and fishing. Wealthy northerners such as Harry Payne Whitney, William K. Vanderbilt and others all owned winter homes in the area. In addition, the continued strategic importance of Beaufort led the United States government to maintain the Port Royal Naval Station and also established the U.S. Marine Corps Post on Parris Island in 1891.

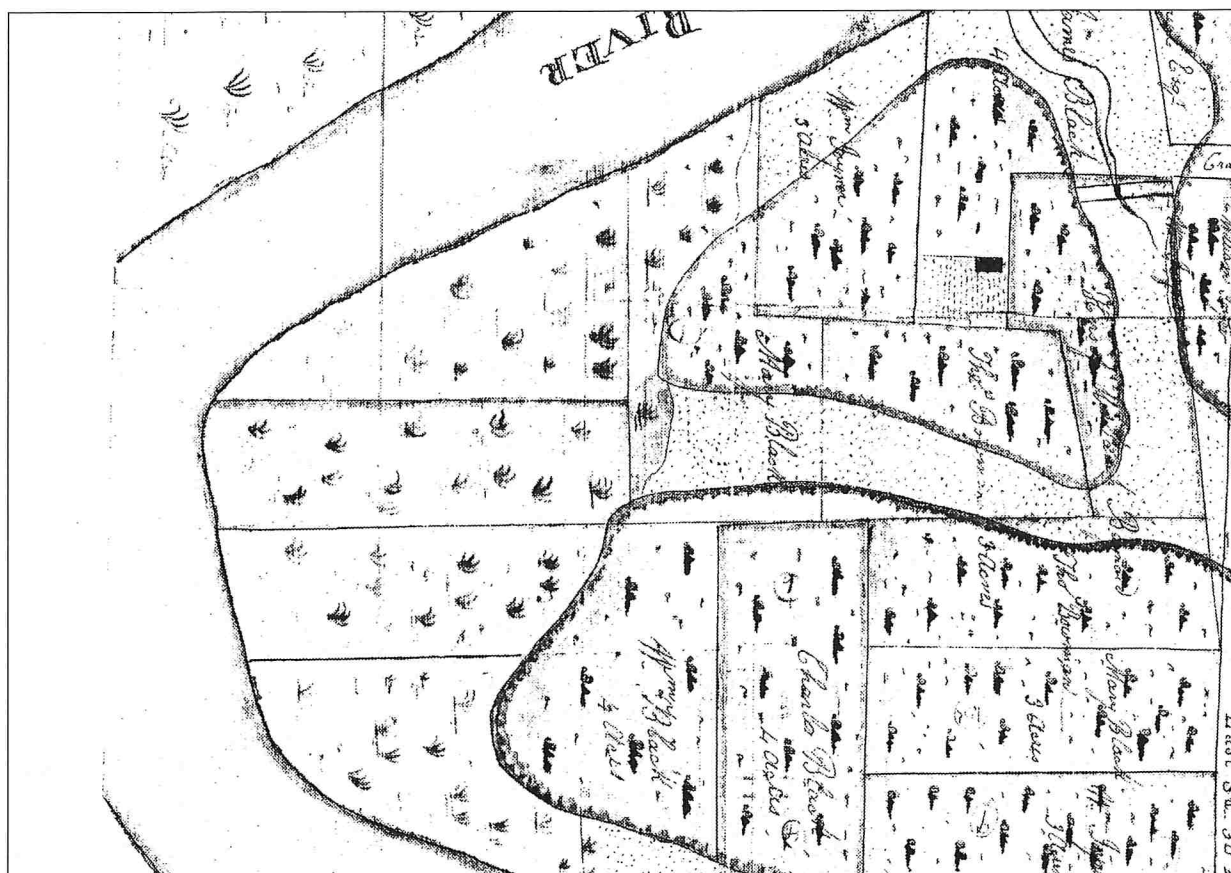
With a return to prosperity and a rise in the population came a crippling blow when a horrendous hurricane struck the area in 1893. The hurricane came ashore at high tide, completely covering the sea islands. Many thousands were drowned, numerous buildings in the town were damaged and the local phosphate mining industry was destroyed.

Beaufort's fortune was soon to turn once again for the better with the advent of truck farming which became Beaufort's next important industry, replacing cotton and rice. The agricultural prosperity brought a renewed confidence to the town of Beaufort and an increased effort was made to boost tourism with some of the large antebellum mansions turned into guest houses. Tourism, the seafood industry including the canning of shrimp and oysters and truck farming remained the most important economic activities throughout the first half of the 20th century. The tourist trade continued to grow as did employment from Parris Island. In 1940, Beaufort was once again ravaged by a hurricane but survived and was rebuilt.

Today, light manufacturing, military installations and tourism bring in new dollars. Retirees and young families, drawn by the climate, history and the as-yet unspoiled beauty, are the new settlers who add to the intellectual and cultural life of the sea islands. The town, in the words of the Federal Writers Program of 1940, continues to be "a monument to endurance."

The Development of Beaufort, South Carolina (1711–1861)

EVAN R. THOMPSON, *Historic Beaufort Foundation*



Black's Point, circa 1800, divided into 3 to 6 acre lots.

The area was incorporated into the town of Beaufort in 1809, and streets were laid out after 1811. Collection of Historic Beaufort Foundation.

Beaufort's 304-acre National Historic Landmark District lies at the center of a city that has grown rapidly through the late 20th century. The boundaries of its historic district are confined to the boundaries of the town as they stood in 1809. Despite the town's historical and architectural significance, its early physical evolution, from its chartering in 1711 to the start of the Civil War in 1861, has not been completely understood. With the dislocation of its white citizens after the Confederate loss at the nearby Battle of Port Royal on November 7, 1861, Beaufort became a Union-occupied stronghold. All of its antebellum public records – notably its real estate and probate records—were burned, either by General Sherman in Gillisonville (the county seat in 1865) or Columbia (the state capital, where the records might have been moved). However, recent research enables a better understanding of how Beaufort evolved as a physical place during its first 150 years.

The first to encounter the problem of understanding Beaufort's development were Federal troops and treasury agents who arrived as occupiers in late 1861. Testimony presented in a U.S. Supreme Court case, *Cooley v. O'Connor* (1871), explains their approach:

They searched for records of the titles to lands there, through the town and parish, and also for the records of the assessment and valuation of the lots as the same were enumerated and valued under the last assessment and valuation thereof, made under the State of South Carolina previous to the 1st of January, 1861; that they could not find either the records (of titles) or the records of the State assessment and valuation, the same having been either destroyed, concealed, or lost; that the town and parish of Beaufort were at the time occupied by United States soldiers and a few colored people; that none or but few of the owners of the lands were present, having left the town prior to the entrance of the United States troops. But that they did find an old assessment-roll of the town of Beaufort and parish of St. Helena, and the comptroller-general's report of the State for the years 1857 or 1858. The old assessment-rolls and the comptroller-general's report for the State, in default of better evidence, were used as evidence in making up the judgment of the commissioners, although they were very indefinite, giving the

names of the taxpayers and describing the property or land simply as so many "acres," without locating the same, and the lots in the town of Beaufort were described only as "town lots," without any other description... They found an old plat of the town of Beaufort of the date of 1799, by which it appeared that the town had been laid off into lots and blocks. But they found that many of the streets described were not opened, and also that additions had been made to some parts of the town, and that these parts were not on the plat. The commissioners finally all resolved that said plat should be used as a basis of description for their assessment-rolls, and ordered a survey of the additions to the town to be made, and thus made a new plat of the town of Beaufort. In the plat thus made by the commissioners the blocks throughout the town were designated by numbers, and the lots in each block by letters of the alphabet.

While the numbered blocks and lettered lots laid out and renamed by Federal agents are those that are still in use today, the old street names have returned. And it is possible to reconstruct where these early "town lots" came from, when the streets were opened, and when the "additions" were made to the town before the coming of the Union.

A charter for "Beaufort Town" was issued on January 17, 1711 by the Lords Proprietors of South Carolina. The charter recognized the "great conveniences and advantages by constructing a port upon the River called Port Royal in Granville County being the most proper place in that part of the Province for ships of Great Britain to take in masts, pitch, tar, turpentine and other naval stores." Later, Beaufort's regional economy would expand to include agricultural pursuits (indigo, rice and sea island cotton), shipbuilding (primarily in the decade before the Revolution) and commerce.

Beaufort developed according to a town plan which originally included 62 squares, unequal in size and angled at the southern edge to fit the irregular riverbank. The smallest square, which was at the western edge of town, contained just a single lot (Town Lot NO. 364, former site of "Barnwell Castle" and currently the site of the United States Federal Courthouse), while the largest square was near the center of town and contained nineteen lots, ten of which looked out

on the river. This large square was broken up in 1821 with the extension of West Street through Town Lots NO. 6 and 31. In total, 397 numbered lots were available to settlers, with four lots set aside as "publick."

The earliest town lots were granted in 1717. That same year, an Act required those who owned one of the "front lots" of the town to build a house fifteen feet deep and thirty feet wide within two years, and those occupying "back lots" to build within a three year period. In 1740, the colony passed legislation "to encourage the better Settling and Improvement of the Town of Beaufort," which reinforced this earlier requirement. The law stated that "all and every Person and Persons who shall at any Time hereafter obtain his Majesty's Grant for any Lot or Lots of Land in Beaufort Town aforesaid, shall within Three Years after the... Obtaining such Grant or Grants, erect and build on every Lot... one good and sufficient tenantable House, with one Brick Chimney at least, and of the Dimensions of Thirty Foot in Length or Front, and Fifteen Foot in Breadth or Depth at least," with a penalty to be paid annually if such a dwelling were not built. The best example of an early Beaufort dwelling of this period is the house at 214 New Street (c. 1750, Town Lot NO. 46).

The original plan incorporated a town square at the intersection of Carteret and Craven Streets, designated "Castle Square" on the earliest plat. The square remained intact until the 1840s, when a town hall was constructed on the northwest corner and a market built on the northeast corner. The four corners of the original square are now (2007): a parking lot (northeast), a public park (southeast), an antique store housed in a 1911 market building (southwest), and city offices housed in a 1917 Carnegie Library (northwest). Flanking the original square were four large public lots which now include: three houses on the site of an antebellum jail (northeast); a public park (southeast); the 1960s county library and a coffee shop housed in a 1911 fire house (southwest), and the c. 1798/1852 Beaufort Arsenal (northwest).

Two other squares were given over to institutional uses. "Church Square," bounded by Church, Newcastle, North

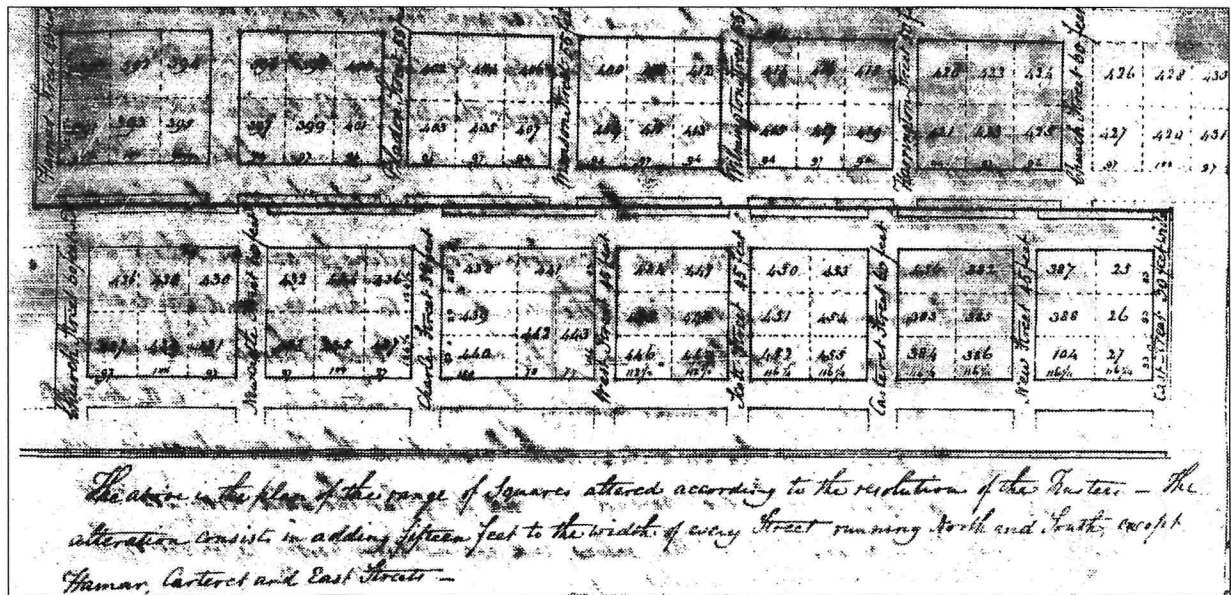
and King Streets, was and still is the site of St. Helena's Episcopal Church. The square to its east was called "Meeting Square" and was the site of an early Presbyterian church. Several graves remain on Meeting Square, tucked into a courtyard, dating from the 18th century and providing the last visible and tangible evidence of this early church.

Beaufort's streets were named for proprietors (Carteret, Craven), compass points (East, North, West), a ship (Adventure), royalty (King, Prince, Duke, Charles), lesser worthies (Bladen, Hamar, Newcastle, Scott's, Wilmington), institutions (Church), as well as local geography (Bay, Port Royal). Port Royal Street was renamed Port Republic Street after the Revolution.

Surrounding the original town were three large tracts of land: a common to the north, a 50-acre glebe to the west, and a privately-owned 50-acre tract to the east which became known as "Black's Point." The southern boundary was and remains the Beaufort River. Beaufort was protected by a small fort. Its precise location is not known, but it is probable that the fort stood west of town along a bluff. By 1722 the Fort was considered to be "so much out of repair... and so rotten that [Beaufort] is defenceless... whereby the inhabitants have no place of security for their families in time of alarm, which so dispirits them that it may occasion a desertion of those frontiers." This fort was superseded by the construction of Fort Frederick in 1733, about six miles south of town along the Beaufort River.

The first expansion of the town took place in 1763, at the conclusion of the French and Indian War, when the riverbank along the south side of Bay Street was subdivided into "water lots." These water lots were given lot numbers that corresponded to those on the north side of the street. Dwellings, store houses, and wharves were soon built. But this modest growth and development came to an end with the Revolutionary War. Beaufort was hit hard, with endless skirmishes between patriots and loyalists, and British occupation of the town in 1779.

Beaufort expanded a second time in 1786, when the area to the north of town, formerly set aside as a common, was subdivided and sold. Advertisements were placed in the State



When the Trustees of Beaufort College sold lots in a previously ungranted string of squares in 1801, they widened the streets.

Collection of the Beaufort County Library.

Gazette of South Carolina announcing the sale of the common "in lots of an acre each, and annexed to the town..." The street grid of the existing town was expanded north from Duke Street to Boundary Street to include 49 new squares in what was called "New Town." Unlike Beaufort's earlier street names, the new post-Revolutionary east-west streets laid out in the Beaufort Common were suggestively patriotic: Washington, Greene and Congress. The 26 squares between Duke and Greene Streets were divided into four lots each, and the 23 squares between Greene and Boundary Streets were divided in half. At the northwestern-most corner of the "New Town," one square was designated as a "burying ground" and the square to its south a "square for poor houses." Several early houses constructed in "New Town" remain: the Elizabeth Barnwell Gough House (c. 1800, 705 Washington), Givens-de Treville House (c. 1800, 701 Greene), and Chaplin Court (c. 1815, 507 Washington).

Beaufort College was chartered in 1795, and the state gave to the college all ungranted lots and escheated property in the town of Beaufort. This included a string of squares on

the northern edge of the original town between Prince and Duke Streets, which, for reasons unknown, had never been granted. The Trustees of Beaufort College sold sixty-five of these lots on June 22, 1801 to raise money for the school. Before the sale, however, the Trustees widened most of the north-south streets through this range of squares. They passed a motion in June 1801 "that many inconveniences and much evil could probably arise in the further increase of the Town from the number of narrow streets which had been unfortunately established in it on its first settlement, tending to injure the health of the inhabitants by impeding the free circulation of air, and increasing the risk and danger of fire... it would be wise and beneficial to correct... this defect in the original plan of Beaufort... that all the Streets running North & South through the range of squares belonging to the College... be widened as to equal in width the same streets as now continued through the new Town laid out on the adjoining common." The result was the "adding [of] fifteen feet to the width of every Street running North and South, except Hamar, Carteret and East Streets."

T O B E S O L D,
At PUBLIC VENDUE,
In BEAUFORT, on the 6th of APRIL,
Between the hours of TEN and TWELVE,
T*HAT piece of LAND adjoining the said*
town, and generally called the common :
this piece of land will be laid out in lots of an
acre each, and annexed to the town. The terms
of sale will be five years credit, paying the in-
terest annually to the vestry for the town of
Beaufort.
At the same time and Place will be Sold,
On a Credit for Three Years,
The LAND belonging to, and on which for-
merly stood Fort Lyttleton, the principal pay-
able in State Indents, and bearing an interest
of seven per cent. payable annually in Special
Indents to the Treasurers of the State.
JOHN JOYNER,
WILLIAM WIGG,
ROBERT BARNWELL, } *Commr's.*

An advertisement for the sale of lots in Beaufort's Common appeared in the State Gazette of South Carolina on March 20, 1786.

Prince Street formed the southern boundary of this newly-sold range of lots and squares, and after the sale of lots in 1801, it became a fashionable address. A number of town houses constructed here between 1801 and 1840 still stand, including the Capt. Daniel Bythewood House (c. 1815-30, 711 Prince), Frederick Grimke Fraser House (c. 1827, 901 Prince), and McKee-Smalls House (c. 1830, 511 Prince).

The third and final expansion of the town prior to the 20th century occurred in 1809, when the town annexed a fifty-acre tract east of East Street and bounded on three sides by a bend in the Beaufort River. The primary reasons for annexing "Black's Point" were, according to a legislative petition, because "in cases of riot or other offences, the offenders can escape the pursuit and elude the control of the civil officers of the town" by running across East Street, and

because "owners of this strip of land enjoy all the benefits of the Incorporation without contributing to the expenses thereof," with the threat that it will "become the resort of the idle, the dissolute and the disorderly."

The land had been owned by Thomas Middleton (1719-1766), who was granted the land in 1765. After his death, the land was sold in 1772 to James Black, a ship carpenter who constructed a two-story tabby house on the present site of 310 Federal Street. He died in 1780, his widow in 1787, and the land was subdivided and distributed among heirs as 3 to 6-acre lots. Lots in Black's Point, now simply referred to as "the Point," were altered by the cutting of roads after 1811, but they are still large. Smaller lots with late-19th and early 20th-century dwellings were carved out during the post-Civil War period. One privately-owned square has not been developed and is known as "the Green," bounded by Short, Laurens, Pinckney and King Streets. Four antebellum dwellings still occupy entire squares: the Ledbetter-Christensen House (c. 1840, 411 Bayard), the Edgar Fripp House (c. 1853, 1 Laurens), the Col. Paul Hamilton House (c. 1856, 100 Laurens) and the Dr. Joseph F. Johnson House (1860-1, 411 Craven).

With the exception of King Street, east-west streets in the Point do not line up with streets laid out according to the Beaufort's original town plan. Although a grid was imposed, the new streets respected the boundaries of the large 3 and 6 acre lots rather than the existing grid in the original town. They were given patriotic names (Hamilton, Hancock, Laurens, Pinckney), the name of a local family and Black heir (Bayard/Baynard), and a descriptive name (Short). Federal Street was originally Hayne Street, but renamed Federal Alley before 1849 when it was referenced as such in a deed.

It is important to note several ways in which Beaufort's town plan interacts with the Beaufort River. A distinguishing feature is that street endings are open to the Beaufort River, as stipulated by statute in the 1790s. Lot boundaries along the river are, in many places, reinforced with antebellum tabby seawalls. A grassy area fronting the eastern end of Bay Street was donated as open space to the town in the

1850s, and was known as the "sea wall green." A ferry landing at the foot of Carteret Street was replaced by a bridge in 1927. Wharves and docks along the south side of Bay Street were removed during the construction of a waterfront park in 1973. Modern-day private "deepwater" docks have replaced mid-late 19th century bathhouses, built in the river and connected to land by long wooden walkways.

One of Beaufort's significant natural landscape features that has disappeared is a pond, often referred to as Wyer's or Weir's Pond, located in what was originally the Beaufort Common along Duke Street mid-way between Charles and Bladen Streets. For a thirty year period up to 1817, when a yellow fever epidemic decimated the local population, the area around the pond was actively developed, including the Episcopal parsonage. But after fever struck, the area was abandoned, and the squares were used as uninhabited, privately-owned orchards, groves and gardens. Redevelopment took place after the Civil War when the squares were subdivided and sold to freed slaves; in recent years this area (roughly bounded by Prince, Charles, Boundary and Hamar Streets) has become known as the "Northwest Quadrant." Wyer's Pond disappeared following the earthquake of 1886, only to fill up again during the hurricane of 1893, intermittently filling and draining thereafter. Efforts were made to dig trenches and lay pipes to drain the pond through the 19th and early 20th centuries; success was achieved in the mid-20th century.

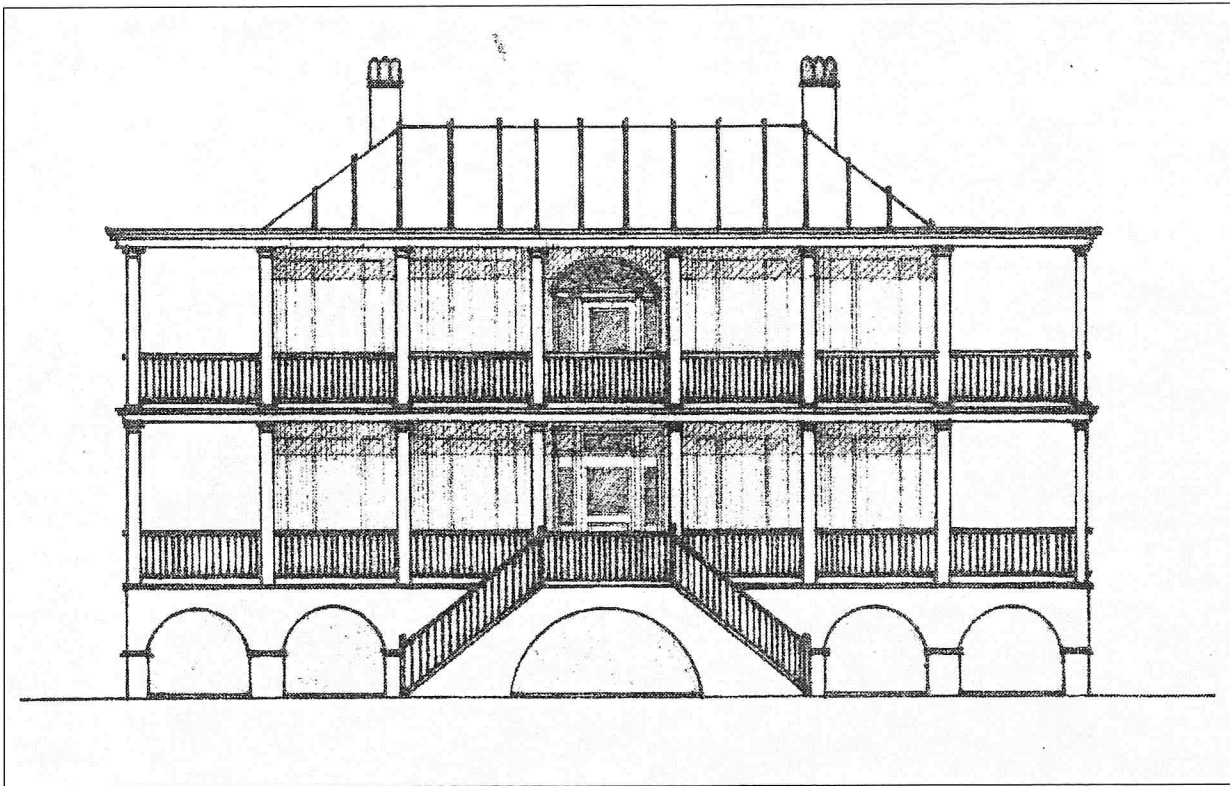
Wyer's Pond was the largest, but not the only "lost" pond in Beaufort. One citizen wrote in 1802: "The ponds, of which there are several in the town, in wet seasons, render some of the streets impassable for footmen. I will particularize one, which has prevented access to the front of the house at the corner of Carteret and Port-Republic streets. The cellar is filled with stagnant water, dead frogs, &c. and the family that inhabited it have been obliged to abandon it." Today, the town's only pond is, in part, man-made. Tidal marshes in "Black's Point" once stretched along King Street between Pinckney and New Streets, and between Pinckney and Hamilton from the river north to King Street. In 1936, a tidal pond was created as a W.P.A. project and named

"Danner Lake" (bounded by Federal, Hamilton, King and East Streets).

King Street was extended east from New Street only after the marsh was filled in the 20th century, and is perhaps the "newest" street segment in the historic district. Many of Beaufort's old back streets remained unpaved into the 1960s, although Bay Street was paved with bricks in the late 19th century, some of which can still be seen under the blacktop at the intersection of Bladen and North Streets. Schooners and steamships plied Beaufort's waters for many years, and the river was the principal transportation route until the construction of the Port Royal Railroad in the 1870s. However, the train depot was built west of town, accessible by carriage or foot via an oyster-shell road (now Depot Road). Local residents banded together to prevent the construction of a streetcar down Bay Street in the 1870s which would have provided more direct link. An earlier, longer and more substantial oyster-shell paved road was built linking Beaufort via Boundary Street to the Whale Branch Ferry in the 1850s, which provided land access to the South Carolina mainland, linking Beaufort by land to Charleston and the wider world.

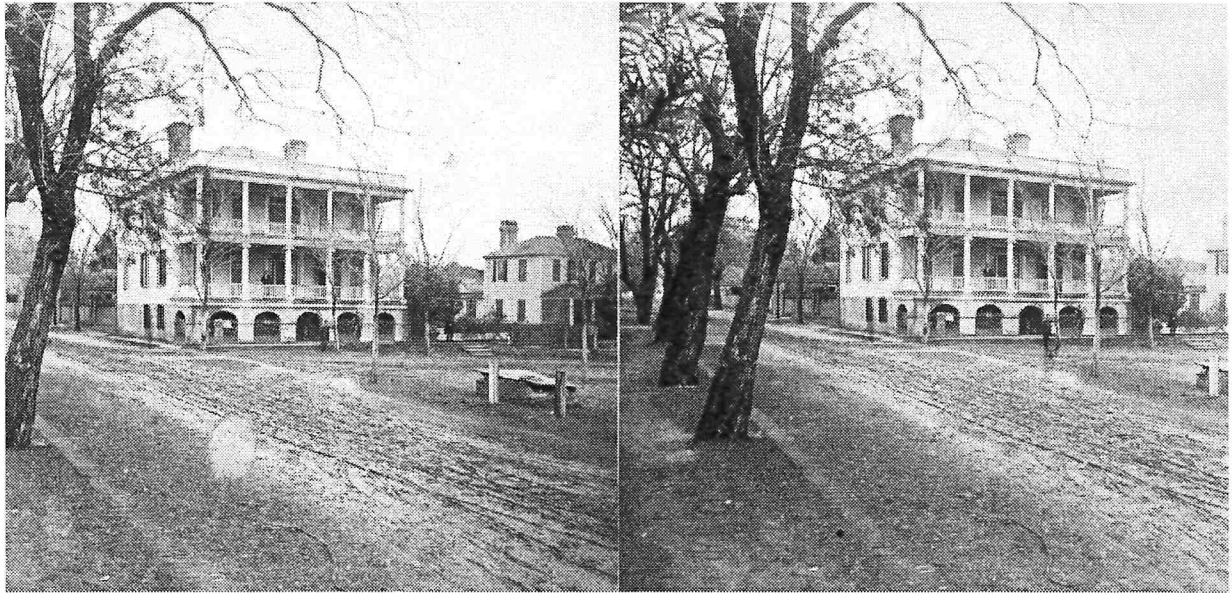
The Beaufort Style*

PREPARED FOR THE HISTORIC BEAUFORT FOUNDATION BY CARL FEISS AND RUSSELL WRIGHT



The "Beaufort Style" can be illustrated by this composite sketch. It does not represent any one house but is recognizable as characterizing many. Feiss & Wright, Historic Beaufort Foundation Collection.

*adapted from *Historic Beaufort, South Carolina: A Report on the Inventory of Historic Buildings 1968-69*



There is no exact Beaufort Style of architecture any more than there is an exact Savannah or Charleston Style. But each of these cities, as has been suggested, has a type of domestic architecture which is characteristic of the place and is seldom found elsewhere. It is important to recognize that there is a distinct domestic architectural form which appears again and again in Beaufort and is found in large and small houses dating from the early 19th century to the Civil War.

The most prevalent architectural form in Beaufort can be described as a two story building more or less square in plan, raised on a high masonry foundation, approached on the south by a central outdoor stair. The south façade front is faced with a two level piazza supported by light wooden columns, frequently of a different design on the first and second levels. The piazza extends across the entire front. Piazza doorways at both levels are formally designed. The piazza is supported by an arched masonry base.

The roof of the house has a low pitch and is hipped. There are usually two chimneys inset in the roof and topped with arched vents or caps.

In plan, the house is two rooms deep bisected by a large central hallway with a handsome central stair tower at the north end, frequently lit with a Palladian window at the landing. Rear rooms project from the sides of the house, enabling southern light and breezes to enter the back of the house, forming a "T"-shaped plan. The second floor also contains a central hall with a central door to the upper piazza level. Fireplaces with ornamental mantels are found on the interior walls of main rooms on both floors. Ceilings are high and usually decorated with ornamental plaster moldings and medallions.

Sites

BEAUFORT, SOUTH CAROLINA SELF-GUIDED WALKING TOUR

I. Beaufort Arsenal

713 Craven Street, Beaufort

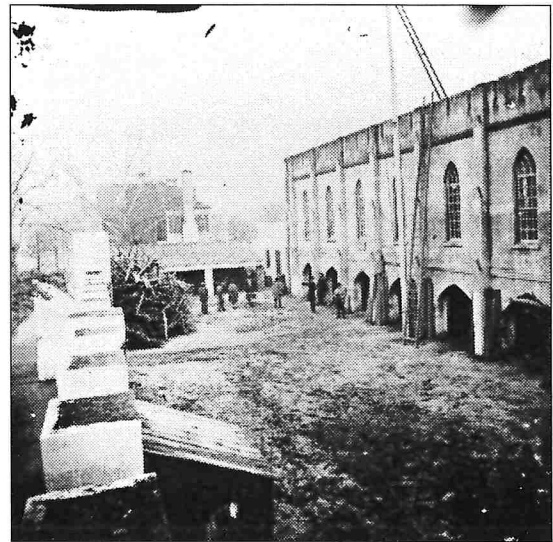
**Constructed 1798; expanded 1852, 1930s; renovated 1966;
exterior repaired 1993; interior renovated 2001-3**

Funds for the building of the Beaufort Arsenal were appropriated in 1795, but work did not begin until 1798. Col. Thomas Talbird was selected to build the original Beaufort Arsenal, which consisted of two small, one-story buildings 20' x 30' connected by a long shed-roofed arcade. Tabby, a local building material formed of oyster shells, sand, lime and water, was used to build the original Arsenal. One of the small buildings was designed to hold "a thousand weight of powder" and the other "a thousand stand of arms." The total cost of construction was \$2,500, although shortcuts meant that the tabby was not plastered and the roof tiles were not glazed, which lead to deterioration and leaking. These two small buildings are encapsulated in the northeast and northwest corners of the current structures.

Modest repairs under the direction of B.V.A. Captain Meyer Jacobs attempted to address leaking roofs that were damaging the powder and other items. Ongoing maintenance efforts were half-hearted, as the threat of war was far from the minds of Beaufort's men in the early decades of the 19th century. By 1852, the "Arsenal [was] in a very bad state of repair." Local citizens decided to take action and commit local funds to rebuild the Arsenal. \$2,800 was spent creating a new building that could hold a garrison of 250 men and a battery of six guns. The result was a new, two-story brick hall, raised on an arcade, with a new courtyard wall of brick with crenallations wrapping the structure. The earlier one-story buildings flanked the new one, but were resurfaced and given a gothic appearance. The second story was reached by an external stair at the western end of the arcade. The remnants of horizontal stair-wall paneling can be seen nailed to one of the floor joists.

It is the most important gothic revival building in Beaufort. Its architect is unknown, and the influence of its style was minimal. The only other gothic revival building constructed in Beaufort was the Beaufort Female Seminary (now much altered), built in 1857 out of wood.

With the Battle of Port Royal in November 1861, military action was largely confined to Bay Point and Hilton Head Island.



The Beaufort Arsenal did not have an active role to play in the battle, and almost immediately thereafter, Beaufort was abandoned and the Arsenal fell into Union hands. But for over 60 years, the Beaufort Arsenal played an important symbolic and social function for the people of Beaufort. After the conclusion of the war, the Arsenal continued to house local military groups, until 1963 when the last such group, the National Guard, moved to a new building off of Boundary Street.

During the depression, the Beaufort Arsenal was again expanded. In the late 1930s, second stories were added to the original one-story east and west wings. In addition, two new one-story wings were built on the east and west ends of the courtyard, linking the old structure to the wall along Craven Street. The exterior of the structure was repaired in 1966, and in 1993 it was given a yellow limewash, which was not based on physical evidence. An exterior restoration will begin this year (2007), supported by a Save America's Treasures grant.

2. **Carnegie Library, 1917**
701 Craven Street

Originally constructed as a library with Carnegie funds in the Neoclassical style. One-story brick building that now houses city offices. Designed by James Hagood Sames, originally had a barrel (Roman) tile roof and ocular dormers. Red brick painted over in the 1960s, roof and dormers reconstructed in 1999.

3. **Beaufort City Hall c. 1911 (View Only)**
702 Craven Street,

Currently rehabilitated into an antiques store. One-story brick commercial structure with elements in Neoclassical Revival style. Built by the city in 1911 at the site of the former municipal market. Originally used as a fire station, converted to City Hall by 1924. Designed by architects Wilson and Sompayrac.

4. **Beaufort Municipal Meat Market, c. 1911 (View Only)**
706 Craven Street

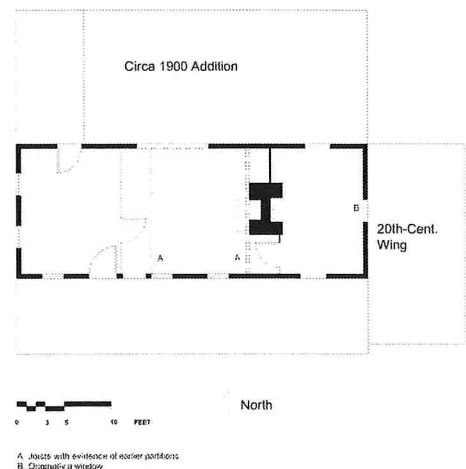
The City of Beaufort built this one-story brick commercial structure in 1911 at the site of the former municipal market. Originally used as the Municipal Meat Market, it was converted to a fire station in 1924, and currently houses a coffee shop. Designed by architects Wilson and Sompayrac.

5. **Catherine Houseal House, c. 1840–50**
407 West Street, Beaufort, South Carolina

Thanks to the extensive photography of Beaufort during its federal occupation in the Civil War, much can be learned about vanished buildings and landscape features as well as standing structures that have been substantially altered since the 1860s. Fortunately, one such photograph depicts the original configuration of this small, one-story frame cottage. The modest Catherine Houseal House was radically altered by a series of changes in the nineteenth and twentieth centuries: an addition to the east in 1889; multiple additions on the north side; and the enclosure and subdivision of two early porches.

Although the interior has also undergone a number of alterations, the house appears to have been built in the late antebellum period on a three-room plan. An offset chimney heated a large central room and a small room to the east. A board partition divided the central room from a small unheated chamber to the west or street side. By the 1860s, the photograph shows that a one-story shed porch stretched across the south face of the building.

The interior finishes, where they can be determined, consisted of exposed, whitewashed ceiling joists, flat back bands on architraves with Greek beads, batten doors with butt hinges, and beaded baseboards. The large central room had a Greek-revival mantel with flat ovolo moldings. The hewn and sash-sawn framing members are fastened with mature cut nails. All of these features suggest an 1840s or 1850s date of construction. In 1861 the house was occupied by Catherine Houseal.





6. **Jenkins-Johnson-Levin House, c. 1815**
901 Craven Street

Built early in the 19th century, this house originally featured a two-story double portico that was replaced early in the 20th century with a full, two-story double piazza. A renovation in 1928 altered some exterior details, but the house retains its essential antebellum form. Interior details are a combination of early 19th and early 20th century influences.

7. **Tabernacle Baptist Church, 1840, remodeled c. 1893**
911 Craven Street

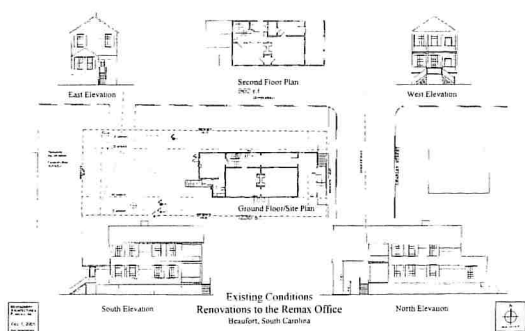
Purchased by five hundred African Americans at the end of the Civil War from the Beaufort Baptist Church, this building features triple hung windows and notable buttressing in the Gothic Revival style.



8. **Sarah Gibbs Barnwell House**
314 Charles Street, Beaufort
Town Lot NO. 304
Constructed circa 1855; restored 1998

Town Lot NO. 304 was first granted to Elizabeth Wigg on May 26, 1743. Its subsequent ownership is not documented, but it is known that Sarah Gibbs Barnwell (1788–1866) owned the property when Beaufort was occupied by Union forces in 1861. She is thought to have built the house circa 1855. A planter and spinster daughter of General John Barnwell, she owned 870 acres which produced a respectable 20 bales of ginned cotton and 400 bushels of Indian corn in 1860.

This is the only surviving three-bay wide gable-fronted residence from the antebellum period in Beaufort, though many such houses were constructed throughout Beaufort after the Civil War. It is of timber construction on tall brick piers that have since been filled to create a continuous foundation. Its interior, side-hall plan has not been altered. The house was restored in 1998 after many years of neglect, which included partial reconstruction of the porch and front steps.



9. **Lucius Cuthbert House, c. 1830**
915 Port Republic Street

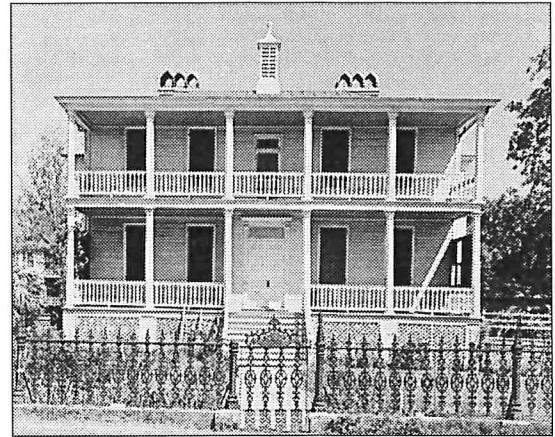
This house, with Victorian details, has slender wooden octagonal columns, a paneled entrance door and turned balusters, all indicative of the late 19th-century. Yet the house also bears evidence of the "Beaufort Style" in the two-story piazza, low hipped roof and inset chimneys with triple-arched caps. Also of importance is the fine cast-iron fence which bears the name of late-19th century owners, and a garden that retains historic landscape features.

10. **John Mark Verdier House, c. 1805**
801 Bay Street, Beaufort, South Carolina

The history of the Verdier House is a good example of the vagaries of status affecting many urban buildings. The two-story frame dwelling moved from being a merchant-planter showplace to a low-status commercial building threatened with destruction in the mid twentieth century, to its salvation as a landmark and apotheosis as a house museum now owned by the Historic Beaufort Foundation.

John Mark Verdier represented the Charleston mercantile firm of DeSaussure, Smith, & Darrell in Beaufort before rising to leadership of the town during the first Sea Island cotton boom in 1790s-c.1820 period. He built this fashionable house around 1805. Verdier seems to have shifted residence each year between Beaufort and his plantation on Hilton Head before moving to Charleston for good by 1817. His son John Mark Verdier, Jr., attended Princeton, practiced law in Beaufort, and occupied the house with his wife Caroline McKee, who lived on there as a widow until Federal officers displaced her in 1861.

A Civil War photo shows the house under Union occupation, with a pair of masonry steps dramatically vaulted up to the center of a broad platform, framed by oversized urns at the outer corners. From this rose a narrower, four-column, two-story portico, a variation on the type that survives on the Tabby Manse of similar date at 1211 Bay Street. It is said that Lafayette walked from the Beaufort River landing and spoke from the platform, before proceeding to a reception at the imposing, but now lost house, Barnwell Castle, at 1501 Bay Street. Though it remained



in the Verdier family until 1945, the house was rented out and declined through many tenancies into a picturesque dereliction photographed by Walker Evans and others in the 1930s.

Threatened by demolition, what was then called "the Lafayette House" was acquired by a preservation group the upper floor were opened to the public. There was limited restoration soon thereafter, more directed by Simons and Lapham of Charleston in 1955 and further work in the 1960s, followed by a heavy restoration that stripped or replaced much of the rich neoclassical finish in time for Senator Strom Thurmond to cut a ribbon at the front door in October, 1976.

The front entrance opens into a deep T-shaped passage, accommodating large reception rooms at the front and a sweeping, curved stair rising at the center of a wider rear space between small rear chambers. The best lower room is interpreted as a parlor, on the right, with wide flat panels, delicate composition-decorated mantel, and an oval overmantel. An impressive overdoor and frieze are both fitted with the sort of one-of-a-kind ornaments that joiners sought to create as whimsical alternatives to dentils in the early Republic. The dining room to the left is more restrained, but sufficiently ornamental to indicate that it is one of four reception rooms.

The fact the stair splits into two upper runs (at a Venetian window) allowed the builders to make the neoclassical rail completely freestanding, without touching a wall. By integrating ten cast-iron balusters among the wooden ones, they were also able to make it appear unnaturally delicate.

The stair leads to an upper lobby, giving access to the larger of two front reception rooms, arranged like some other pretentious Beaufort and Charleston houses, such as the Tabby Manse down the street, and the Miles Brewton and Branford-Horry houses in Charleston. One result of this plan is an asymmetrical elevation for the fireplace wall. Verdier's joiners made the best of the unbalanced design, framing an academic mantel filled with composition ornament and a carved oval overmantel with two doors opening through closets to a rear chamber. They took the unusual step of connecting this principal space to the inner reception room with two separate balanced doors. All ten openings were enframed by fluted pilasters, and more virtuoso joinery was lavished on the overdoors, bases, surbase, and entablatures. The inner withdrawing room was sheathed with rough boards in order to be wallpapered

above a wainscot, as was the east rear chamber.

The house has a tall cellar used for storage rather than service. An 1884 Sanborn map shows the property with a two-story building, conceivably kitchen-quarter or stable to the northwest, against the inner property line. A smaller outbuilding stood to the east, against the street line, where it is visible in the Civil War photo. Food was brought in the rear door, shielded by the stair and into the front dining room.

—EC

11. Capt. Francis Saltus Store

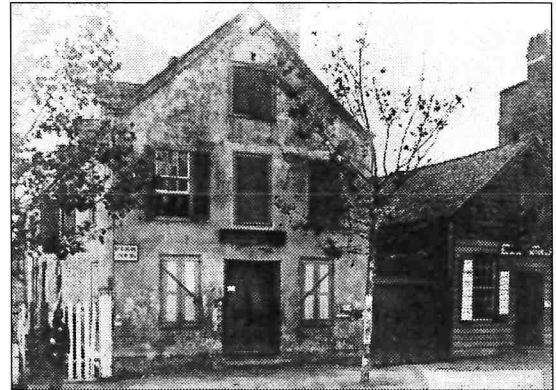
812 Bay Street, Beaufort

Water Lot NO. 9

Constructed circa 1820; façade altered circa 1875

Legislative petitions dating from 1795 indicate that merchant and shipbuilder Capt. Francis Saltus had already constructed a store on this property. It is one of the earliest structures on the south side of Bay Street, which was subdivided into lots beginning in 1763. The current structure was either rebuilt or newly constructed in the early 19th century. The walls are constructed of tabby, which was a locally-popular building material at the time consisting of oyster shells, lime, sand and water. In 1884, the building was used as a dry goods store, and has been used as a restaurant, tavern and office space since 1935. Early 19th-century trim and mantels on the second floor provide evidence of early finishes.

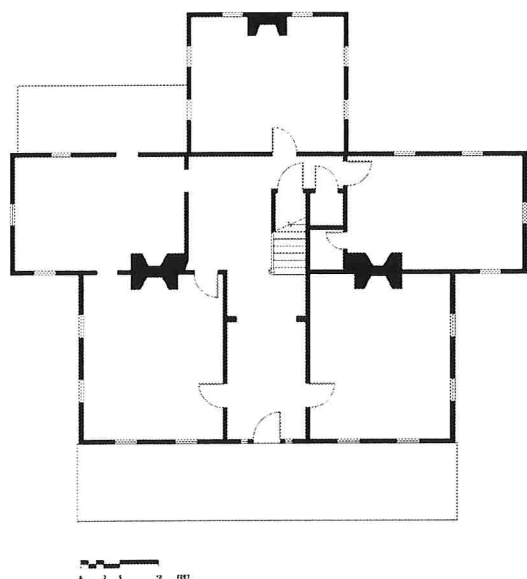
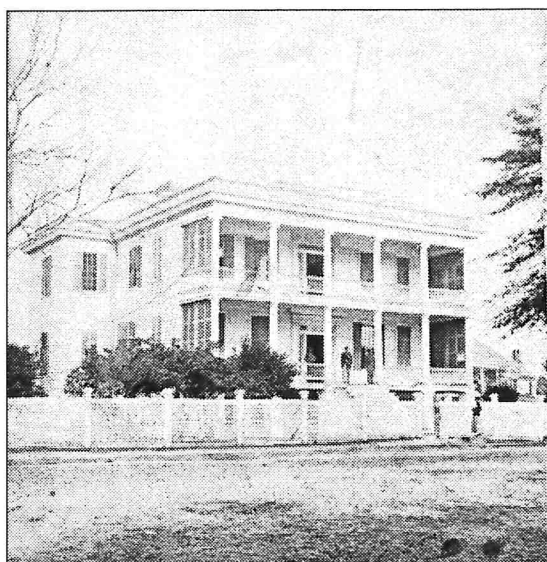
—ERT



12. Lewis Reeve Sams House, 1852

601 Bay Street, , Beaufort, South Carolina

The Lewis Reeve Sams House is a large, two-story frame house set on a raised brick basement. The house's long, symmetric southern exposure overlooking the Beaufort River features a colonnaded, two-story piazza and a low-pitched roof typical of other mid-century houses in town. Unlike many of the other early structures, this house has both a well documented past and a fabric that has changed little since its original construction. Though the building survived a fire in 1907 that consumed neighboring structures to



the west, the conversion of the house into a bed and breakfast in the 1980s resulted in some partitioning, affecting the layout and circulation of both the cellar and second story floors.

The most prominent feature from Bay Street is the two story colonnaded piazza that extends across the five bays of the house's front southern exposure. The entrance to the main floor of the piazza from Bay Street is by a wide marble staircase. From the piazza, a central doorway leads into center passageway. The house has a T-shaped floor plan. The two front entertaining rooms are divided by the central passage with two smaller, heated back rooms that project out to form the T-shape. The staircase is located at the back of the passage, which is separated from the front by a screen. Just behind the staircase is a heated room, which probably functioned as the dining room.

This layout is largely repeated in the second floor and basement, except in the basement the space beneath the rear dining room is open. The basement rooms would have been primarily used for service and storage. There is no evidence for cooking in the two heated rooms on the ground floor so it is not entirely clear how these rooms functioned.

The most elaborately decorated rooms are the two front, southern rooms, which would have been parlors, and the rear rooms were probably used for other social purposes—perhaps a library or a more informal parlor. The material, size, and decorative patterns of mantelpieces reflect the hierarchy of importance of various spaces within the house. On the first floor, the two southern rooms each feature large, black marble mantelpieces—these fashionable and expensive mantels are appropriately placed in the most public and socially important rooms of the house. The modern kitchen and all heated rooms upstairs and downstairs, by contrast, have very simple, wooden Greek mantels consisting of unmolded pilasters and lintel and unadorned shelf. Finally, the central northern room of the first floor and the two heated rooms in the basement have symmetric beaded architraves replicating the same pattern as the door and window surrounds in of the southern rooms on the main floor.

The rest of the interior trim is typical of the period with tall baseboards, symmetrical architraves with Italianate moldings and carved corner blocks. Perhaps the most impressive feature is the open string staircase. It has no decorative brackets—a beaded

stringer is the only major decoration from a profile view. A heavy mahogany newel post with an alabaster finial, anchoring the stair rail, has a size and flamboyance characteristic of the bloated mid-century bravura. Tapered urn and column balusters also support the whole length of the oval shaped handrail, which sweeps up through an expansive stairwell into the second floor.

At the back of the house in the yard stands a one-story frame outbuilding whose function is uncertain. It may well have been a garden structure if it is original. It has a low pitched roof which is hidden by a solid wooden parapet that is decorated with square blocks at the corners and centers of each side. The roof is cantilevered a few feet on the front or south entrance. A central door is flanked by latticed side openings. On each side of the building is a 12-light window and in the back is an internal fireplace though it appears to be completely modern in design.

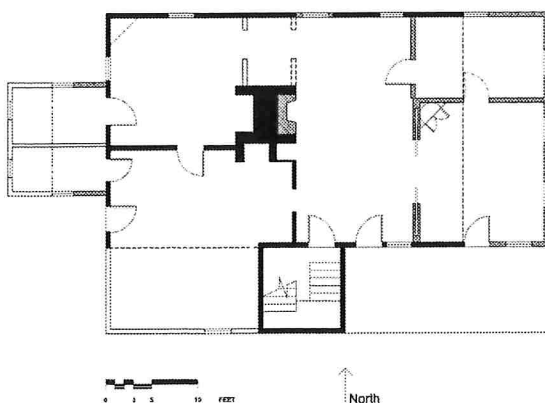
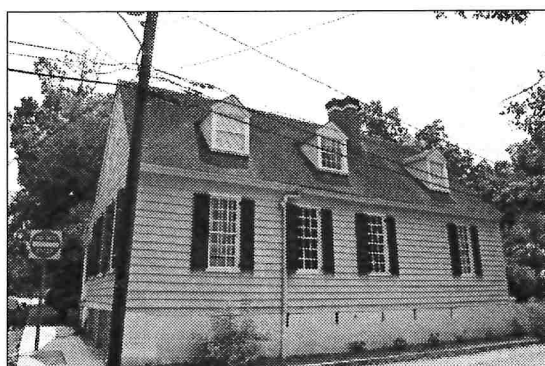
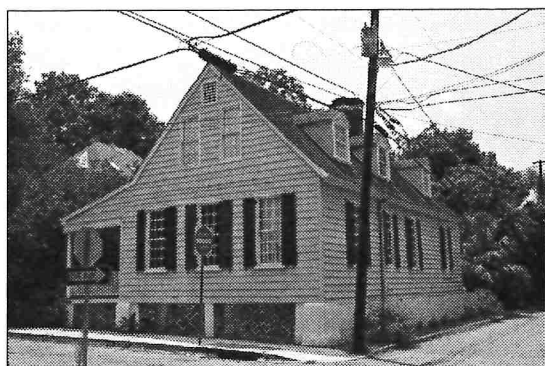
A small one-story building appears in the location of the present structure, which is directly behind the north dining room extension of the main house, on the earliest Sanborn maps from the 1880s through 1905, suggestive of a kitchen. However, on the next map dated 1912 and on subsequent ones, no buildings are depicted in this location.

—NB

13. Hepworth House, c. 1750

214 New Street, Beaufort, South Carolina

Standing at the edge of the property line on the southwest corner of the intersection of Port Republic and New Streets, the one-story framed house at 214 New Street is perhaps the oldest dwelling in Beaufort. Though expanded in the late 1880s and altered again in the mid- and late-twentieth century, the house still preserves much of its mid-eighteenth century fabric including a number of two-panel doors with bolection architraves, chimneypieces, and a cruciform-shaped chimney. An early, perhaps original buffet, or cupboard, with a carved keystone, curved shelves, and raised-paneled doors survives though it was moved to another room in the house in third quarter of the twentieth century. Although changed, the original plan has not been obscured by these alterations. The unusual arrangement consisted of three, ground-floor



rooms grouped around a slightly offset central chimney and a rear (southern), two-story porch tower. Though the stair tower became a prominent feature in the domestic architecture of Beaufort in the early nineteenth century, few, if any, later builders chose to follow the precedent at 214 New Street in configuring the plan around a central chimney.

A long tradition holds that the house was built shortly after the town was laid out in 1711. However, the documentary evidence for the ownership of the property in the eighteenth century is sketchy and inconclusive in terms of dating the construction of the present dwelling. A prominent colonial official, Thomas Hepworth, is said to have acquired the land as early as 1717, but it seems highly unlikely that he erected such a refined house at that time. The New Street property was sold in 1741 to Thomas Burton and he or a subsequent mid-eighteenth century owner was probably responsible for the construction of the building. In the nineteenth century, the house passed through a succession of owners and was used as school, a Masonic meeting place, and the headquarters of the Republican Party following the Civil War. In the late 1880s, the house was expanded one bay to the east along with a small addition on the west gable end. During World War II, the house was subdivided into apartments and then restored as a single family residence in the early 1950s. Later owners expanded the house on the south side and shifted internal partitions.

The original, mid-eighteenth century house consisted of a heavy timber frame measuring 38 feet in length by 25 feet in width with an adjoining 9 1/2-foot square, two-story porch tower near the center of the south wall. The house contained three rooms of unequal size heated by a large central stack offset from the center of the building to the northwest. The eastern half of the dwelling contained the principal room, the hall, which extended approximately 19 feet in length and 25 feet in depth. The front door on the north façade stood slightly off center toward the east and opened directly into the hall near the partition that separated it from the other two smaller rooms to the west. This partition was in line with the east face of the chimney mass. Though now reduced in size, the firebox was more than four feet in width and two feet deep. The mantel consisted of a bolection architrave, which has been reduced in size to accommodate the smaller opening made much later. A small chimney closet is located just to the south of

the hall fireplace in the cavity created by the south jamb of the hall fireplace and the east jamb fireplace of the smaller southwest room. The closet was divided into an upper and lower section and enclosed with raised panel doors, now hung with butt hinges. This small cabinet may have been reworked in the early nineteenth century when the room was trimmed with a flat paneled dado and the present hinges installed.

At the back, or southern side of the house, a door opposite the front entrance led directly into the stair tower. The hall was probably lit by a single window on the north wall (perhaps in the same location as the present one) and one opposite it on the south wall. There may also have been two windows in the now demolished east wall as well. Two pair of mid-eighteenth century, eighteen-light sash with wide muntins survives on the front wall of the hall. The one to the east may be in its original location while the one to the west now fills a window that was created when the front door was closed in the late 1880s. The perimeter walls of this room were probably plastered from the exposed plate down to a baseboard with some paneling possibly forming all or part of the western partition wall. All four bolection door architraves that originally trimmed the room—the front door, the openings to the two western rooms, and the doorway to the stair tower—survive. The ones to the southwest room and stair tower remain in place while the other two were relocated to newer openings in the late nineteenth century.

The western half of the house contained two smaller rooms as well as the chimney, which stands slightly to the north of center. The original partition between the hall and the northwest room has been removed but was flush with the west face of the chimney. It is possible that it consisted of a series of vertical raised panels set in beaded boards that now form a partition on the second floor, but this supposition warrants further investigation. A two-panel door opened from the hall just north of the chimney into the northwest room, which was the second largest room on the ground floor and probably functioned as a dining room or parlor. A buffet or cupboard (now moved to another room) stood in the northwest corner of the room. This display piece was richly decorated with raised panel doors, a molded architrave with carved keystone, and curved shelves. In the opposite corner was the fireplace of similar dimensions as the hall firebox decorated with a conventional



Georgian double architrave. The room was lit by a window on the north wall and another on the west gable end.

A partition wall on the south side divided the northwest room from the smallest room on the ground floor in the southwest corner of the building. A two-panel door provided access from the front room. Another two-panel door opened from the hall on the east side of the room. The door architrave is a standard Georgian one, evident of the secondary importance of these two western rooms compared with the use of bolection architraves in the hall. This back room probably served as a chamber. A small firebox in the northeast corner of the room provided warmth for the space, which was probably lit by a single window on the back south wall and another on the east wall. It too had a conventional Georgian double architrave around the firebox, which was covered over sometime after HABS photographed it in 1940. Unfortunately, most of the south wall was destroyed in the late twentieth century when the room was expanded nine feet southward to bring it in line with the southern wall of the stair tower and the porch on the other side.

While the framing of the two-story stair tower remains intact, the staircase itself is not original but dates from the early nineteenth century with evidence of later alterations and repairs. A small crawl space beneath the present stair contains remnants of plaster and riven lath (secured with wrought nails) on parts of the east and south walls of the tower. The finish in this location (beneath the first run on the east wall and landing on the south wall of the present staircase) suggests that the original staircase rose to the second-floor in a different configuration. It seems likely that it may have had a steeper rise than the present stair and probably began either on the south wall and then turned and rose along the west wall to a landing in the garret or entirely along the west wall. The tower is now lit by a window at the second story level on the south wall in the southeast corner, nestled next to the corner post.

The second story or garret originally consisted of two heated rooms of unequal size. At the stair landing, a small vestibule just south of the chimney provided access to the smaller room on the west and the larger room on the east. The partition walls of the vestibule were composed of vertical raised panels which were rabbeted into boards with quarter-round beaded edges. The partition

to the west room has been removed and that to the east has been truncated by a later passage. However, the original east doorway opening, though blocked in the nineteenth century, still survives. The doors to these rooms were like those downstairs, two-panel doors set on HL hinges. Ghosts of these earlier hinges are evident on the jambs and doors of the west bed chamber. The west bedchamber retains its original bolection molded chimneypiece. The eastern room has lost its original mantel. Both rooms were probably lit by two gable end windows. The present dormers are later nineteenth century additions.

Sometime in the first quarter of the nineteenth century, the owner of 214 New Street added a few decorative features to the old house to make it more fashionable. These changes did little to alter the overall plan of the house. Foremost was the addition of new woodwork throughout the ground-floor rooms. He installed flat-paneled wainscoting with quirked Greek moldings around the dado in all three rooms. He also replaced some if not all the internal window trim, installing single architraves with a backband composed of a quirked Greek ovolo with an astragal.

The staircase may have been reconstructed at this time to provide a gentler ascent to the second-floor garret. The present handrail with its rounded top edges and beaded bottom, square newel posts, and square balusters are early nineteenth-century in character. The owner may have also constructed a shed piazza along the south side of the building flush with and possibly on either side of the stair tower and on the east side of the building nearly up against New Street. If so, then it is possible that the old doorway on the north wall was blocked (the patched weatherboards are beaded) and a doorway inserted next to the porch tower on the south side to provide access to the outside. The piazzas appear on the 1884 Sanborn Map, which is the earliest representation of the footprint of the building. However, it is just as likely that these piazzas were added sometime later in the nineteenth century.

In the late nineteenth century, the plan of the house was significantly altered by the incorporation of the former east porch into the body of the house. This meant the removal of the original east wall of the dwelling. This extension created two rooms carved out of part of the old hall and the former porch. The new southeast room had a set of pocket doors that opened into the truncated hall

as well as a doorway that led out onto the refashioned southeastern porch. If it had not been changed earlier with the addition of the south porches, the old front door that had opened onto Port Republic Street was blocked and replaced by an old window (possibly reused from the demolished original east wall). The bolection doorframe was moved from its old position on the north wall to a new one just east of the doorway to the stair tower so that the south façade finally became the front of the house, matching a pattern that had been established earlier in Beaufort of having south-facing dwellings. Where the old front doorway was removed on the north wall, the owner tried to match the early nineteenth century wainscoting, but used Italianate moldings between the stiles and rails and the flat paneled wainscoting.

The extension of the house to the east allowed the construction of a third bedchamber on the second floor. In order to get to this space from the staircase vestibule next to the chimney, the builder erected a longitudinal partition through the southern half of the former large east bedchamber. This partition was made up of the old raised panel and beaded boards that had once been a part of the earlier vestibule (and perhaps downstairs as well). The old doorway to the east bedchamber was blocked and a new one to the room was established in the board partition that formed the new corridor. That doorway is framed by an Italianate backband. The truncated bedchamber also received a new mantel. The corridor led to the new east chamber. An old, raised two-panel door was reused for the opening into this bedchamber. The room was lit by two, gable-end windows. In addition, the upstairs was given additional lighting with the installation of three wide dormers across the north side of the roof, lighting each of the three bedchambers, and three more across the south side, one of which lit the new south corridor.

The house underwent a major restoration in 1953. Much of the rotting framing was replaced and the house replastered and fitted with modern conveniences. The late 1880s western addition was altered by closing in the small entrance porch and subdividing the enlarged space into two rooms. An additional bathroom was installed on the second floor in the eastern half of the central bed chamber. In recent decades the southwest room of the old house was expanded southward to enlarge the bedroom. This work destroyed most of the south wall of this room.

Despite the modifications made to the house to make it habitable for newer generations of owners, 214 New Street still retains much of its original material and its early plan remains discernable. It also provides a rare glimpse into the kind of housing that may have been in Beaufort in the colonial era, long before Sea Island cotton prosperity utterly transformed the city in the early nineteenth century and once again on the eve of the Civil War. The absence of false plate in the roof frame may argue for an earlier framing tradition that was later eclipsed. The porch tower became an integral feature of early nineteenth-century planning in this part of the world. The center chimney did not. The modest frame house at 214 New Street is one of the most tangible links to Beaufort's colonial past.

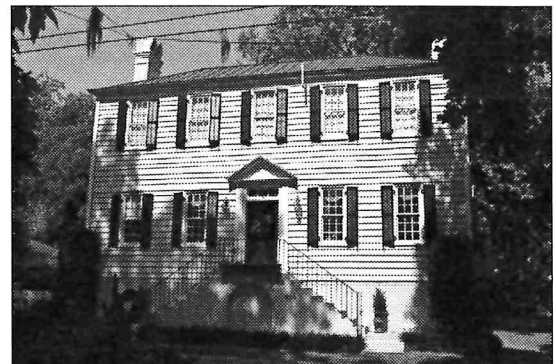
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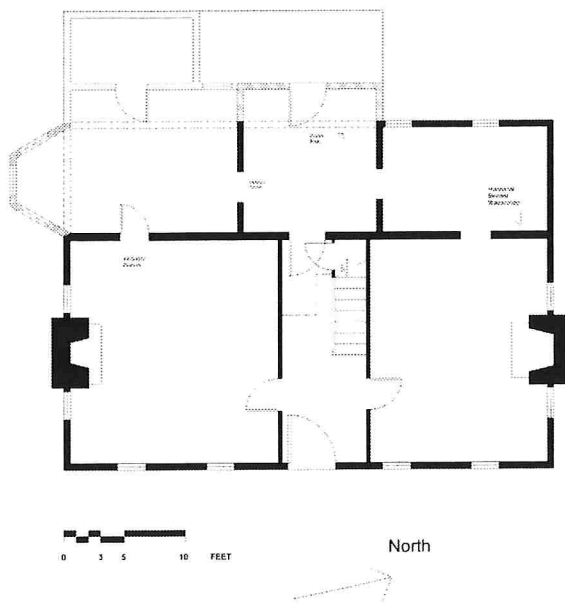
14 Johnson House, c. 1810
414 New Street, Beaufort, South Carolina

Awkwardly sited on the grid of Beaufort with one side projecting into North Street and its front at the edge of New Street, 414 New Street is a two-story framed dwelling with a tabby foundation and a shallow hipped roof. Because of this ill-fitting situation and the fact that the front does not face the river like most Beaufort houses, it has long been thought to be early in date. All of its diagnostic features, however, suggest that it was built in the early nineteenth century, probably around 1810.

The back of the house has been expanded and altered a number of times in the twentieth century, but the original plan of the building was similar to many other houses of the period. The front of the house contains a center stair passage flanked by a formal entertaining room on either side. A door at the back of the passage led into a central unheated space with two smaller shed rooms on either side. On the second floor, two heated chambers flank the stair passage and a small, unheated room sits behind the stair. There are two important distinctions between this plan and others in town: first, the stair rises from the front passage rather than in the two-story central back room; and second, the unheated back rooms do not project beyond the front rooms.

The two generous entertaining rooms are modestly decorated.





The larger southern room has a flat panel dado, wood mantel and overmantel, and dentillated cornice and single architraves around the doors and windows. The mantel in this room has some quirked moldings. In the smaller northern room, the dado has raised panels and the cornice has a simple crown molding. The open-string staircase features a molded handrail, square balusters, and simple brackets.

In the attic, hewn and pit sawn rafters are secured by wrought nails. As with many of the early nineteenth-century hipped roofs in Beaufort, a ridge board extends across the apex of the roof between the tops of the king posts.

—CRL

15. Thomas Hazel House, c. 1855
509 North Street

This house sits on Town Lots NO. 199 and 201, which were vacant when purchased by William Johnson for \$105 in 1839. By 1861, a house had been built on the property and was owned by planter Thomas Hazel. Tradition holds that the house was constructed in 1852. This is one of few houses in Beaufort that, through many storms, retains its original parapet. The house has three garret windows above the second level piazza and handsome marble mantels in the interior.

16. Dr. Joseph Fickling Johnson House, 1860–1
411 Craven Street, Beaufort

William Johnson (1782–1850), a planter and the son of a carpenter, purchased this lot on May 14, 1849. The lot included an earlier house. The property was likely inherited by his son, Dr. Joseph Fickling Johnson, a physician and farmer whose 365 acres of agricultural land mostly produced corn and only four bales of cotton in 1860.

On March 5, 1859, Dr. Johnson entered into a building contract with J. S. Cooper for the construction of a new, two-story brick dwelling. The contract, valued at \$1,930, provided for the structure to be built according to draught plans, raised on a nine-foot high basement (three bricks thick) with a first story twelve

feet high and a second story ten feet high (both $1\frac{1}{2}$ bricks thick) and capped with an entablature seven feet high (one brick thick). The exterior of the building, including the columns and chimneys, was to be "ruftcast." Johnson was to supply the bricks, lime, sand, lumber and nails, ensuring that the materials were "on the Lott ready for yeuse." The bricks were probably made at Brickyard Point on neighboring Lady's Island.

Oriented to the south, in form and plan the house typifies the "Beaufort style" but on a monumental scale. Six massive octagonal columns support the double piazza, shading the house from the southern sun. The raised, arcaded basement addresses the constant threat of flooding from the adjacent tidal marsh. Each floor contains four principal rooms, with a center hall and double stair at the rear. The rear rooms project from the sides of the house. The house was nearly complete when war came to Beaufort on November 7, 1861, yet the interior was not finished, and family tradition tells of marble mantels and iron balustrades being diverted by a Union naval blockade.

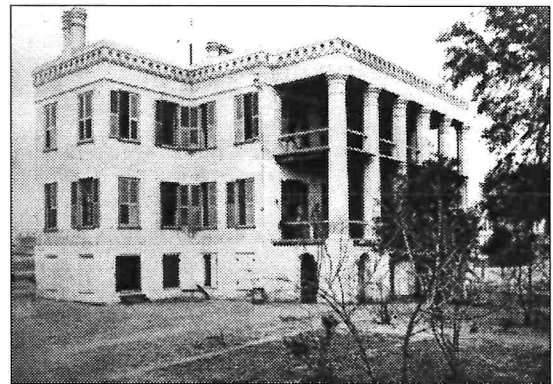
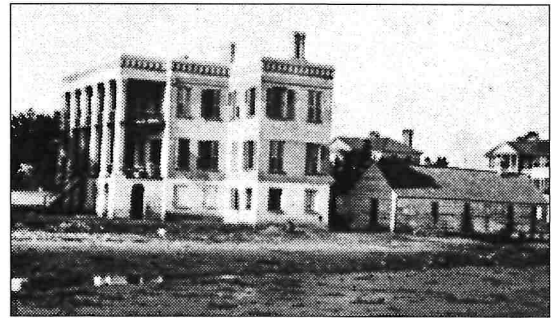
Dr. Johnson was able to pay federal war taxes imposed on the property during the Civil War, retaining ownership of the house. It passed through several generations of descendants, including Historic Beaufort Foundation founder Howard E. Danner, until it was sold out of the family in 1981.

The brick outbuilding to the west near East Street was constructed at the same time as the house, intended to serve as a laundry but used during the Civil War as a morgue. The house served as a Union hospital. The rear portico and car shelter were recently constructed.

—ERT

Caption 1: Exterior view from southwest during Union occupation of Beaufort. Collection of Historic Beaufort Foundation.

Caption 2: Exterior view from southeast, late 1800s. The Joseph Hazel House (409 Federal Street) is visible at the rear, and the rooftop of the Henry Farmer House (412 East Street) can be glimpsed behind the outbuilding. Collection of Historic Beaufort Foundation.

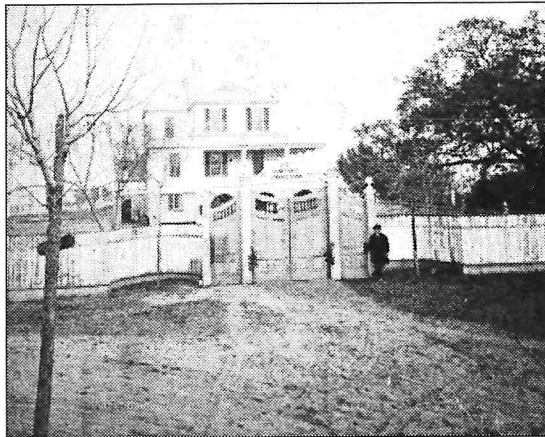


17. Dr. James Robert Verdier House, 1815–20
501 Pinckney Street, Beaufort

"Marshlands" was likely built for Dr. James Robert Verdier, the

second son of local merchant and planter John Mark Verdier. The two-story house is covered with white painted clapboards on a raised, arcaded tabby foundation. The interior plan follows a typical Beaufort pattern. Four rooms are arranged off of a central hall with a rear stair hall, with the two rear rooms projecting outward from the sides of the building. The one-story piazza wraps three sides of the house. The house is oriented to the south to capture breezes from the Beaufort River. Early 19th century mantels, trim and paneling have been preserved. This house is an individually-designated National Historic Landmark.

—ERT



18. Col. Edward B. Means House, 1855-7
604 Pinckney Street

Letters from Franklin Talbird to Col. Edward B. Means Documenting Construction of 604 Pinckney Street (1855-1857)
 Transcribed by Evan R. Thompson, Historic Beaufort Foundation

These letters are the only known correspondence between a Beaufort contractor and his client. Franklin Talbird (b. 1822) was a fourth-generation brickmaker and bricklayer who supervised the construction of a town residence for sea island cotton planter Edward Means. The letters reference numerous Beaufort craftsman, including J. A. W. Iusti, a Charleston blacksmith who also owned property and worked in Beaufort. Talbird is also known to have constructed 804 Pinckney Street, 100 Laurens Street and the Brick Baptist Church on St. Helena Island.

27 November 1855

Dear Edward,

I have looked over the estimate I made for your servants house, stable, kitchen, + privy + find I can build them for twenty four hundred dollars (\$2400.00) you to furnish the cooking apparatus in the kitchen. If you would shingle the buildings instead of tinning I would deduct (\$200.00) two hundred dollars.

If you would let me know what you will do about it before you go I would be glad, or as soon after as possible, so that I may know whether to promise a job which is offered me. I intend to



use all gray bricks in the above buildings, except where the bricks will be covered.

Yours truly,

Franklin Talbird

13 December 1855

Dear Edward,

The roof of your house is boarded + ready for the tinner + Edward Bushee is anxious to get his pay, which I promised him, when he got the roof boarded. I told him that I did not think you would be ready to pay any thing until January but you told me to write you, whenever the roof was on + you would come on.

I would like to know where you intend to put your outhouses so that I can commence them as soon as I have any spare time. I am done Snediker's shop, + have all the brown mortar on Col. Hamilton's house [100 Laurens Street, Beaufort] + have made a start at the Church on St Helena [Brick Church at Penn Center], + flying around in every direction, - do let me know if you intended your servants house to be 14 feet in the clear wide + 8 feet clear in the story for you have not allowed it in the drawing. Do let me know about that soon for I have set John at making the frames + cutting the joists - also let me know if you want the stable + carriage house the dimentions [sic] mentioned, in the clear. I would like you to come on as soon as you can, so that I may not be delayed if I have any spare time.

Yours truly in haste,

Franklin Talbird

22 January 1856

Dear Edward,

You will find accompanying this a plan of your house, + size of the lot, the plat of the town gives you 210 feet east + west + 186 North + south but by my measurement you have 187 N + S + 209 E. A. W. I have the house in the right position in regard to the east + south boundaries, the measurements of house are from out to out. Do draw your outhouses on the same plan, or paper giving their positions in regard to + distance from dwelling.

It is very cold here to day, I can't do anything at all.

Yours truly,

Franklin Talbird



27 April 1856

Dear Edward,

I have commenced to plaster your house + have lathed as much as the carpenters have allowed me that is all the lower story except where the staircase is to go. I am therefore ready now to put up the bells, and write this to know who to employ + in which rooms they are to go.

I have been speaking to lusti about them + he says the will cost not over \$10- each perhaps less so that if you wanted six as I understood you to say you wanted, the cost would be not over \$60- perhaps less, as he does not know what rooms are to have them.

I have not told Bushee yet what you wrote me, for I did not want to have any difficulty with him as he will be very much put out when he hears that you are determined not to pay any thing. I will have to borrow what money I want for I have paid out on the house more than I have recd, from you. I am not going on with your out houses because you said you did not want Mr. George Elliott's bricks put in them + I could not get any other
[page 2 missing]

3 January 1857

Dear Edward,

I have been waiting to hear from you in regard to the money you promised to send me as soon as you could. I would not trouble you now, if it were not that I was in a tight place for Bushee will be finished his work on the house in a week or two, + the painter told me that he would be finished in two weeks. So you see I will require money as soon as he finishes + the painter about \$100. I suppose exclusive of what I have already paid him, I would be glad if you would pay me something say 3 or 4 thousand dollars if you can, or if you can not pay that say as much as you can spare, the steps I will finish next week. I intend to make a brick arch instead of putting iron joists and a stone floor. I have only been waiting for the carpenters to take away their scaffolding to finish the steps, the rest of the house is finished.

Do let me get your answer if possible by the mail of the 12th inst. which will be on Monday week.

Yours truly,

Franklin Talbird

17 December 1857

Dear Edward,

Mr. Forbes wrote me that you had requested him not to put up the pump in your house until I returned. I have not seen him since my return and have been looking for you every Friday since I arrived in Beaufort. Do let me know the difficulty so that if there be anything wrong I may put it right if possible.

Also send me a statement of moneys you have paid me so that I may know how we stand for I took no memorandum of the last transaction we had when you gave me the draft for \$3000-. Let me hear from you soon.

Yours truly,

Franklin Talbird

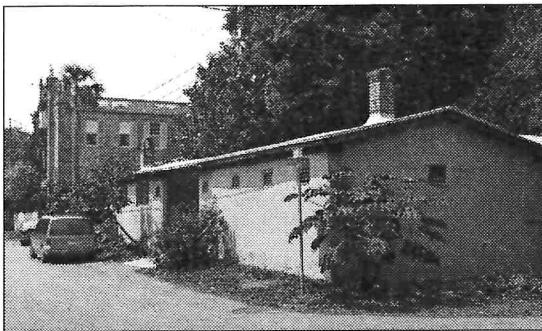
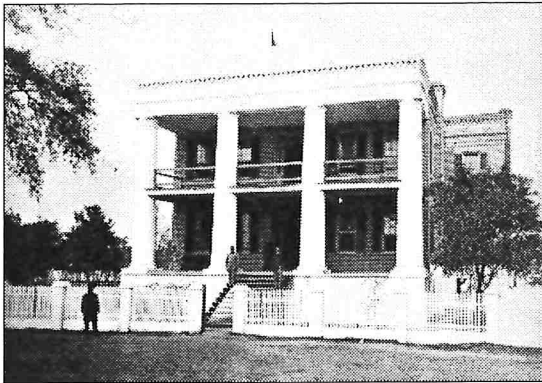
19. Col. Paul Hamilton House, c. 1856
100 Laurens Street

Called "The Oaks," this house is an excellent example of the influence of subtle Italianate details in Beaufort during the late antebellum period. The house is in the "Beaufort Style," with a two-story piazza supported by octagonal wooden columns. The cupola is the only example on an antebellum house in Beaufort. The house was used as Union hospital during the Civil War. Franklin Talbird (b. 1822) was the contractor.

20A. B. B. Sams House, 1850
201 Laurens Street

Built by B. B. Sams, a planter on nearby Datha Island, this house is an unusual, massive brick structure supported by a tabby foundation. Heavy brick columns support a two-story piazza. The flat roof is surmounted by a parapet that is of the same motif as the sawn balustrade. The house has excellent brickwork, good chimneys and excellent interior detailing. Facing a block-size open square or "green" the house is of significance as well for having been used as a Union hospital.





20B. **B. B. Sams Quarter, 1850s**

Behind 201 Laurens Street, Beaufort, SC

An exceedingly rare kitchen/slave quarter complex survives behind the second Berners Barnwell Sams house. Built around the same time as the mansion house, it shows well the material and spatial relationships between the everyday worlds of chattel slaves and white owners. As a site where the antebellum landscape of domestic slavery remains most evident, it is not to be missed.

The kitchen/quarter is sited at the northeast corner of the Sams house lot and arranged in a long L-shaped plan. Built of tabby, it has brick chimney stacks and circular-sawn roof framing members, suggesting a date of construction just before the Civil War. Though it was renovated in the twentieth century to convert the quarters to apartments and a studio, much of its original fabric remains intact.

At the furthest end of the building from the Sams house were two heated work rooms: one clearly a kitchen and the other likely a laundry. The only other chimney stack in the building is at its opposite end, nearest the mansion house. This heats a room with two early windows that may have been sleeping quarters for a high-status slave.

Between these rooms are a range of spaces that have been reconfigured in the twentieth century. The pattern of openings on the yard side of the building suggests that they were subdivided into several small, unheated rooms, each with access to the yard but not the street. A portion of the building near the corner may have been reserved for stables.

In the corner of the two long sides is an extraordinary survival, the building's privy. A long bench with four holes sits in a small ventilated room that was once subdivided and ceiled and, apparently, heated. Both the privy and the work area around it still retain early louvered vents in their outer walls.

The twentieth-century conversion to apartments enlarged several of the openings in the north and east walls to convert the small vents to windows, opening these rooms to the public streets for the first time. In the course of this work, owners removed several partitions and inserted others but the original layout of the building remains legible in the surviving fabric.

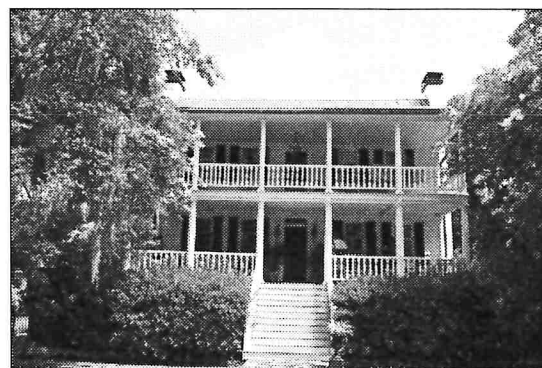
—JEK

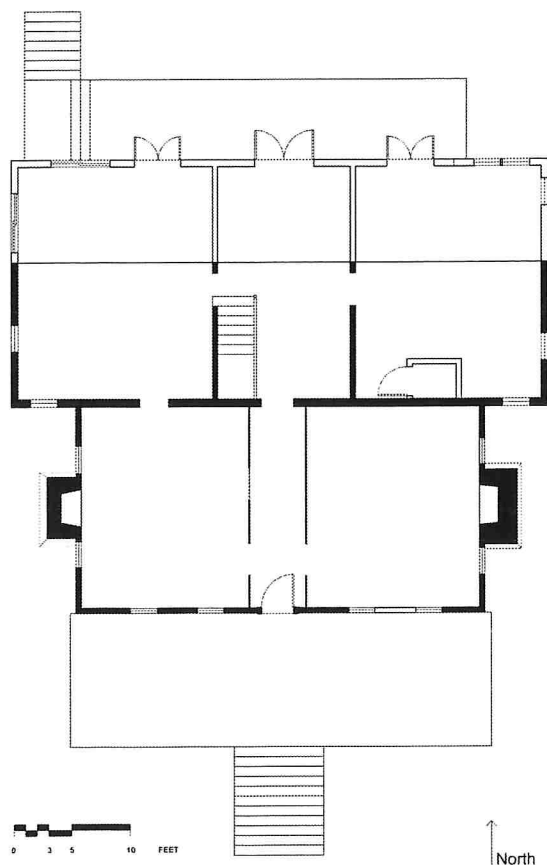
21. **Riverview, c. 1805–25**

207 Hancock Street, Beaufort, South Carolina

Riverview, located at 207 Hancock Street, is a two-story frame house built sometime in the first quarter of the nineteenth century. Fronted by a deep garden, the T-shaped house is oriented to the south toward Hancock Street with tidal marshes on the north side. It is similar in plan to many early nineteenth-century dwellings in Beaufort. The house features a two-story front block set on a high brick and tabby cellar with a two-story central stair wing. The rear, central stair wing is flanked by one-story rooms that project beyond the side walls of the front block. It has two stuccoed brick chimneys on the gable ends and a two story piazza on the front. Flanked by the two entertainment rooms on the main floor, the narrow center passage opens up at the back of the house to a two-story stair tower. The much altered one-story, unheated sheds project on either side of the porch tower. The foundation consists of a low tabby base with brick above. The house was expanded significantly at least twice. A one-story shed was attached behind the stair tower with a framed-in porch on the northwest side in the twentieth century. Another one-story addition was built on the northeast side, squaring off the back portion of the house, the one-story shed behind the stair tower was raised to two stories, and a porch the width of the building was added to the rear all within the last quarter-century.

The house is symmetrical with a center door opening into a narrow passage from the piazza on each floor. Two, nine-over-six, single-hung, sash light each of the front parlors. The sides of the main part of the building have the same window configuration with one on each side of the stuccoed chimney. The interior partition walls are constructed of one-inch thick vertical wooden boards, finished with beaded edges and a chairboard. The main floor parlors have recessed panel wainscot paneling on three walls and floor to ceiling paneling on the chimney walls. One room upstairs has modern wainscot paneling with flush sheathed planks. There is clear evidence in the woodwork that the doorway from the center passage to the west front room has been shifted. The present opening is opposite the doorway to the east room but originally it was several feet further north opening at the center of the west room. The ceiling height in Riverview is much more





modest than other nineteenth-century Beaufort houses; the second floor is only 7'6" high similar to that at 711 Prince Street, a house of similar age and plan. The decorative details throughout the historic part of the house include single architraves with quirked Greek moldings. The newl post and balusters are square, and the handrail is circular in section.

—DM

22. Fyler-Chaplin House, 1843
409 Hancock Street

This beautifully-proportioned frame house is of unusual design, built on a high tabby foundation and supported by square brick piers. Excellent exterior woodwork includes double and four-paneled shutters, two good chimneys with arched caps, and fine interior details. The second story porch has been enclosed since at least 1860. The third-story features an usual room arrangement, which includes a central, three-walled room that is not accessible from the central hall. The house was purchased in 1860 by planter John Fripp Chaplin from merchant and planter John S. Fyler. Fyler's first wife was a Talbird, one of a family of expert tabby and brick builders. The date "1843" is said to be carved under the stairs.

23. Robert Smalls Cottage, c. 1900
508 Duke Street

Owned by Robert Smalls, a local freed slave, this cottage remained in the Smalls family until the Historic Beaufort Foundation recently inherited it.

24. Chaplin House, c. 1791
712 New Street

One of two eighteenth-century structures in Beaufort, this one-and-a-half story coastal cottage features an engaged porch on its entry side, a central passage plan and exterior end chimneys.

25. **First African Baptist Church,**
(1st blt. 1861, destroyed 1884; 2nd blt. 1885)
601 New Street

This large temple-fronted three-door African Baptist church features impressive original slip pews, balcony, and some notable original appointments.

26. **William Wigg Barnwell House (View Only), c. 1816,**
moved 1973.
501 King St.

This three-story frame structure features a two-story verandah and classical columns. The interior paneling and stairway still retain some of their original integrity. At one point, house purchased and restored by the Savannah antiques dealer Jim Williams.



27. Beaufort College Building, Constructed 1852–5; expanded 1909; restored 1990s

801 Carteret Street, Beaufort, Commons Lots NO. 3, 4, 49 & 50
Beaufort College was chartered in 1795 and was originally housed in a three-story tabby structure built on glebe land west of the town limits in 1802. The college essentially functioned as a private preparatory school. The first building was abandoned after the yellow fever epidemic of 1817, and the college found accommodations elsewhere.

As Beaufort prospered in the 1850s, its trustees met on January 1, 1852 and resolved “that a new schoolhouse of brick be built for the use of the College Schools at a price not exceeding \$4,000 and that Mr. Edmund Rhett be appointed to contract for and superintend the erection of the building.” A city block on which to construct the new building was purchased for \$600 in the spring of 1852. Plans supplied by a Charleston architect, “Mr. Jones,” proved too ambitious, but the board increased its budget to \$5,000 and likely engaged a local resident, John Barnwell, to design the structure. Trustee minute books reveal that both free white and black tradesmen were engaged in building the structure, its fence, and school desks.

It is, with the Baptist Church, one of Beaufort’s two most significant Greek Revival structures. The portico is crowned by a pediment, and the columns are plain and have inverted-ball capitals. When it opened in January 1856, it housed two classrooms and two offices, and the rear (east) room or rotunda contained the significant collection of the Library Society of Beaufort. Interior finishes were plaster, and original moldings were revealed during a recent restoration. A painted wood wainscot was found in the rotunda and hall. The staircase dates from the period of construction.

After the Civil War, the building housed the Freedmen’s Bureau and later functioned as a school. It was known as Beaufort Elementary School after 1909, at which time a large two-story addition was constructed at the rear of the building, designed by James Urquhart of Columbia. Since 1959, the building has been owned by the University of South Carolina. The two-story addition was demolished in the 1960s. The structure was restored in the late 1990s.

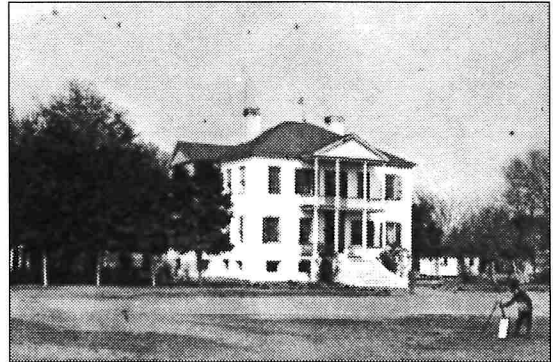
28. Elizabeth Barnwell Gough House
705 Washington Street
Commons Lots NO. 57, 58, 99 & 100
Constructed circa 1790–1810

This house was built for Elizabeth Barnwell Gough (1753–1817), a rich divorcee; her famous grandsons included leading secessionists Robert Barnwell Rhett and Edmund Rhett. It is thought the house was constructed sometime between 1790 and 1810, on land that was formerly the town common of Beaufort and subdivided into large residential lots in 1786.

The “Old Barnwell House” is one of a number of Beaufort houses built on a plan derived from that of the Miles Brewton House (c. 1765) in Charleston. Built of tabby, the large, two-story house on a raised basement is almost identical to the Thomas Fuller House at 1211 Bay Street. A flight of seven stone steps flanked with curved stone abutments leads to the first level portico. Four slender Doric columns support the portico; the central entrance features fluted pilasters. Two-story wings project from the rear of the structure in the typical “Beaufort style.”

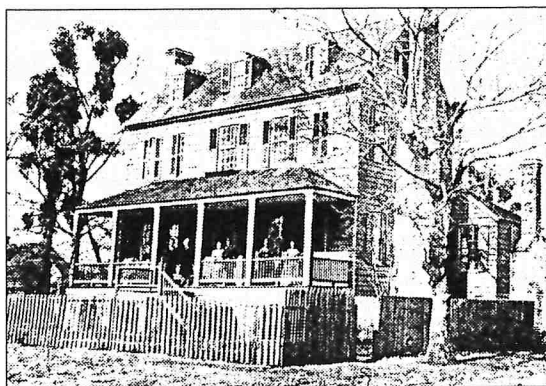
The interior features four rooms on each floor arranged off of a central hall, which is lighted by a palladian window at the rear (north) façade. Some interior paneling was removed in the 1930s and sold to the Pratt family in New York; it was returned to the house in 1980 and reinstalled during a comprehensive stabilization and restoration. The two-story rear tower was added to provide additional structural support to the building. The stairway was rebuilt in the 1980s.

—ERT



29. Graham-Detreville House, c. 1800
701 Greene Street

This is a fine example of an early 19th century Beaufort frame house with a tabby foundation, two good exterior, end wall chimneys, and third-story dormer windows in the steeply-pitched gable roof. A second-story was added to the porch after the Civil War, and a central second-story tripartite window replaced with a door. The interior details include mantles, wainscoting, a mahogany staircase and an original ceiling medallion in the drawing room.



During the Civil War and reconstruction, the house became known as “The Mission” and was used by northern missionaries who came south to work with freed slaves.

30. **St. Peter's Catholic Church**

710 Carteret Street, Beaufort

Town Lot NO. 453

Dedicated 1846; altered 1899, 1946; restoration ongoing

St. Peter's Catholic Church was built to serve a small local Catholic population in 1846 with the patronage of Michael O'Connor, a Beaufort tradesman and merchant. It sits on Town Lot NO. 453, one of the vacant lots sold by Beaufort College in 1801. The timber-framed structure is oriented toward Carteret Street and sits on low brick piers. Four simple posts originally supported the gable front, providing a covered porch.

The church was altered in 1899 when the front porch was rebuilt, new porch railings and steps added, and the brick wall (damaged in the hurricane of 1896) reconstructed. The exterior was painted white with green shutters; the interior was finished with cream paint and shaded borders. The 1899 renovation also included installation of a new opalescent window at the rear of the church, made in Atlanta, and representing a cross, crown and palm, and the sides cross keys. The roof was also substantially repaired.

In 1946, early windows were replaced and the front porch enclosed to accommodate a growing church membership. Since then, the congregation has moved to a new church building, and the old church is being restored (2007).

—ERT

31. **Blythewood House, c. 1815–30**

711 Prince Street, Beaufort, South Carolina

Located at the back of a well manicured front garden, Bythewood is T-shaped frame house set on a high tabby foundation. It is a typical modest house, dating from around the end of the first quarter of the nineteenth century. It has many of the hallmarks of buildings erected in Beaufort at the time--a tabby foundation house, T-shaped plan with a two-story stair tower, one-story back rooms that jut out from the sides of the front rooms, and narrow

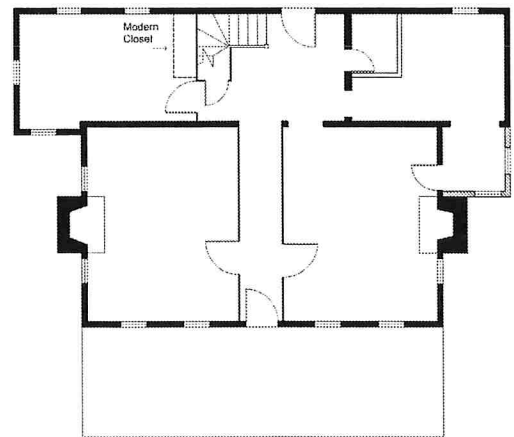
board partitions. What is refreshing is the exuberant decoration of the two front entertaining rooms with their carving, gouge work, and dentillation. Although the house has been thought to date to the 1790s, the mature cut nails found in the attic push the construction date back to about 1815–1825.

The two-story front section is crowned with a gabled roof and has exterior end chimneys. At the center of the back of the house is a two-story stair tower. Originally flanking the rear tower were one-story wings that were raised to two stories at a much later period. Both the first and second floor porches have been added since the original building of the house.

The interior of the Bythewood House contains two main rooms, one on each side of a narrow center-passage. This narrow passage leads to the rear, where a staircase begins on the north wall of the stair tower before it turns and rises to the second floor along the west wall. A pair of small unheated rooms originally opened off the stair passage. The west room still retains some of its early finishes, but the one on the east side of the passage has been subdivided into a modern bathroom and kitchen.

Although the back of the house has been much altered, the front two entertaining rooms retain most of their early, neoclassical woodwork. The west room is the most elaborate. It has flat panel wainscoting above and below a molded and reeded surbase. There is also a diamond pattern along the chairboard. The room is capped by a block cornice with dentils and a vine motif that is carved along the frieze just below. The highly idiosyncratic chimneypiece consists of a neoclassical three-part arrangement with stylized Ionic half columns with fluted brackets that support the mantel shelf. The central block of the frieze has fan shaped rays radiating out from each of the four corners. The top of the mantel frieze is dentillated. The overmantel repeats the fan shape motif, opening out from the four corners to a central oval that may have had some decorative "landskip" at one time. The door and windows in the west room also have double architraves containing quirked moldings, typical of the early nineteenth-century neoclassical period.

The east room is similar in size to the west room, but it is not nearly as decorated. The cornice has a rectangular dentillated pattern but no carving along the frieze. The room contains a flat panel dado with wainscoting below it. It is possible that there is



wainscoting above the dado, but sheetrock now covers up the walls. The three-part mantel has flat panel pilasters with decorative diamond-shaped patterns at the frieze level. The frieze has a sunburst motif in the central block above which is a dentillated cap and shelf. Besides the opening from the passage, a door on the north wall leads from the room into the back stair tower.

The second floor makes clear just how modest this house was in terms of size. The plan is now similar to the main first floor, with two rooms and a center hall. However, it is likely that the upstairs consisted of two rooms of uneven size. There are ghost marks in the center-passage that leads to the doorway to the two-story piazza. The eastern partition is relatively new. To underscore the modest size of this two-story house, the ceiling of the second floor runs along the underside of the rafters till it reaches the collar level where it straightens out. This plastered ceiling is secured to split lath, so it must be early if not original. Had the builder not gone to this effort, the height of the upstairs rooms would have been very modest, only about seven feet in height.

—OB

32. **Frederick Grimke House, c. 1827–28**
901 Prince Street, Beaufort, South Carolina

In 1827, at the age of 31, Frederick Grimke Fraser (brother of miniaturist Charles Fraser and related to the abolitionist Grimke sisters) acquired the lot at 901 Prince Street and built this two-story frame house crowned by a shallow hipped roof shortly thereafter. The plan of the building is typical of many of the better houses built at the end of the first flush of wealth generated by Sea Island cotton. It consists of a double-pile plan built on tall brick foundations laid in 1:3 bond. The two-story piazza is a later addition as there is clear evidence for a smaller earlier porch. Ghost marks on the southeast corner of the exterior cellar walls indicate an earlier staircase rose against the front wall of the house and landed on a smaller porch at the main floor level. Originally, this portico had three arches which were later filled in when the portico was extended.

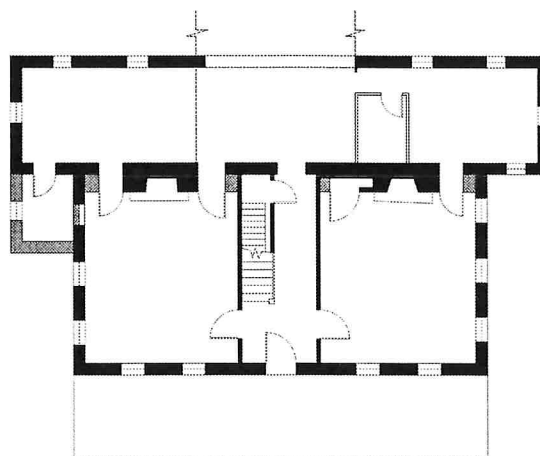
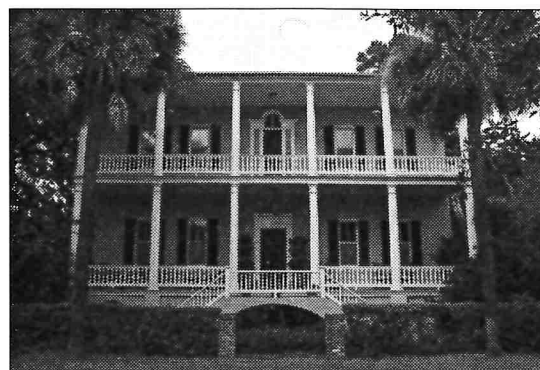
Although the rear of the house has been much altered, the front two rooms survive largely in tact. Presumably, they were

originally the parlor and the dining room and were entered from the central stair passage. The finishes are competent but not flashy. Each has a fireplace against the rear wall with simple, three-part mantels. Ghost marks on the floorboards suggest the hearth originally extended further past the mantel. The floorboards are face nailed. Plain wainscoting is found in the parlor, dining room and passage. Quirked Greek double architraves surround the flat, six-paneled doors in these main.

The passage is dominated by a staircase which was altered in 1883 after the house was sold. Besides a new newel post, the staircase was altered to accommodate an entrance to the cellar. The cellar appears to have been used for service functions as walls have evidence of lath, plaster, and whitewash though it was not heated. Most likely the attic stair was also added at this time. The front door and windows were changed and the portico extended.

More recently, a large family room, modern kitchen, laundry room and bathroom were added to the rear of the house. Because the rear of the house has been so heavily altered, it is difficult to distinguish how the back rooms functioned and how they were treated. Most likely they served as either bedchambers as secondary entertaining or general purpose sitting rooms. Today there is a modern kitchen, laundry room, family room, study and bathroom. The parlor and dining room have doors leading to these rooms located next to the fireplace but these may have been later insertions with original access to the back rooms from the rear of the passage.

—JCK



33. **Sons of Beaufort Lodge, c. 1880s**

607 West Street

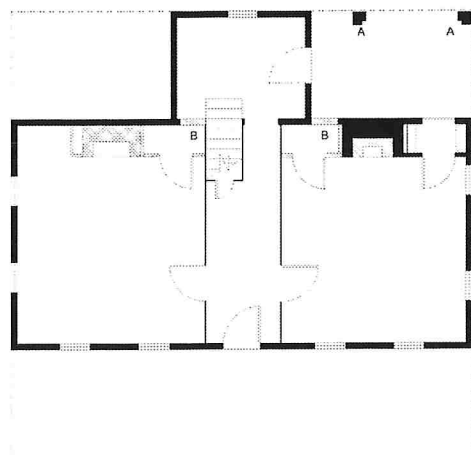
Built by African Americans after the Civil War, and still used as a lodge, this building recently obtained a grant for the preparation of a preservation plan.

34. **McGrath-Scheper House, c. 1853**

807 North Street, Beaufort, South Carolina

The frame McGrath-Scheper House is one of several tradesmen's houses built before the Civil War to house white craftsmen and which later became home to generations of African-American inhabitants who acquired properties during and after the war. It is the most intact house from an antebellum neighborhood composed primarily of tradesmen, including a saddler, tinsmith, tanner, carpenters, and blacksmiths. Patrick D. McGrath, a middling white carpenter of Irish descent, bought this and the lot to the west in 1841. He built the present home for himself c. 1852–53, selling the neighboring lot with a house to another carpenter. McGrath fled Beaufort in 1861, and Federal authorities sold the property to Paul McKnight, a black Union soldier, in 1864. At some point, McGrath's widow reclaimed the house and then sold it to a real estate speculator in 1875, who in 1885 sold it to former slaves Edward and Chloe Lopez, housepainter and laundress. Edward Lopez was president of the Tabernacle Benevolent Society and active in humanitarian efforts. The neighborhood was primarily African-American through the 20th century. The house has been unoccupied since 1977.

McGrath built a modestly finished but comfortable house with two rooms flanking a stair passage on the main floor and garret. A door from the front porch, recently rebuilt, opens into a six-foot wide passage formed by vertical-board partitions. Other walls inside the two principal rooms are plastered above a horizontal board wainscot and plain rectangular chairboard on which the nine-over-nine windows sit. Chimneys are located inside the back wall, so fireplaces are confined to the two lower front rooms, both of which have Greek Revival mantels at fireplaces that were later reduced in size for coal grates. The fireplace in the east room is flanked by two original closets, that on the west by



A: Brick Pieces for Kitchen Wing
B: Blocked Doorways

one. These doors as well as all those between rooms and passages have board-and-batten leaves, screwed together, in beaded frames without other moldings. The same finish is used upstairs, with board wainscot on the knee walls and otherwise below a plain rail, and plaster on the upper walls and ceilings.

The house is generous enough in size that McGrath chose to use a nearly six-foot wide passage upstairs as well, lighted by a single dormer front and rear. Family tradition contends that two slaves owned by McGrath slept in this upper passage. Dormers were omitted where chimneystacks pass through the bedrooms, both lighted by a single dormer and two gable windows.

By the end of the nineteenth century, an addition had been made to the rear of the house. Behind the stair is a small lobby space, and a doorway from here opened into a small room to the east. Walls and the ceiling are sheathed with boards of a different character than those found in the original part of the house. Narrow doorways were cut through the backs of the closets in the two front rooms to provide direct access to the back rooms in the twentieth century. The east room, used as a kitchen, had collapsed and was taken down in 2005. The left room was added as a bath, c.1950. It and a glazed porch across the whole rear collapsed around 1990.

There is confusing evidence on the original west passage partition where much of the upper sheathing was cut out and replaced in the nineteenth century.

—EC

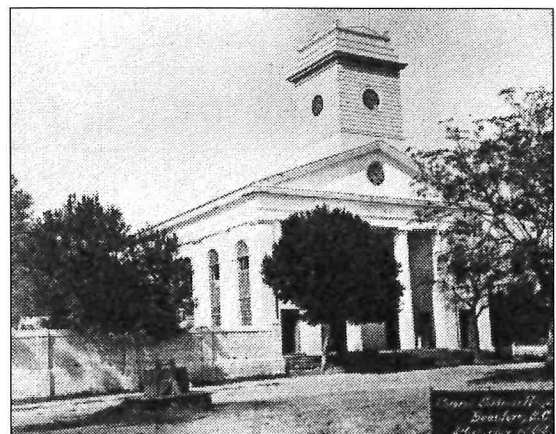
35. Beaufort Baptist Church

600 Charles Street

Town Lot NO. 328

Constructed 1842–5; restored 1960–2

The Baptist Church of Beaufort was incorporated on December 21, 1804. The first church was constructed of tabby on Town Lot NO. 332. Structurally, the church began to fail and it was abandoned in 1842. The foundations of this tabby church are visible as low walls around four large cemetery plots in the churchyard to the north of the current church. In September 1842, a committee of the church recommended construction of a new brick building,



measuring 75 feet by 55 feet at a cost limited to \$10,000. The pulpit and floorboards of the old church were to be reused. Beaufort contractor John M. Zealy traveled to Charleston to “secure all information on plans and building materials.”

The new church was built on Town Lot no. 328, adjoining the old church, and the congregation first met in the new structure on September 14, 1845. It is one of Beaufort’s Greek Revival landmarks. On the east front, facing Charles Street, is a recessed portico of three narrow bays flanked by a bay with pilasters on each side. Two plain stuccoed Doric columns are placed in antis, about 25 feet in height; the flooring is of flagstone. The windows on the north and south facades are triple-hung, with 24 lights in each sash. The brick exterior is stuccoed and scored to give the appearance of stone. Decorative interior plaster work was executed by slave craftsman Cudjo (Joe) McKnight, who became a successful builder after the Civil War. The galleries wrap three sides of the interior and are supported by fluted Doric columns.

Interior view, looking east.

Historic American Buildings Survey.

In 1857, the congregation counted 187 white and 3,557 slave members; house servants and tradesmen were permitted to sit in the gallery. During the Civil War, the building first housed a school run by northern missionary Dr. Solomon Peck and later served as a hospital for African-American soldiers. Church records indicate that a complete second story linking the galleries was constructed to provide needed wartime hospital space.

The adjacent, attached Sunday School building was erected in 1917. The 128-foot-tall steeple was added atop the square bell tower during a comprehensive restoration after the church was damaged by Hurricane Gracie in 1959. The restoration was led by Charleston architect Augustus E. Constantine. A rear extension was completed in 1998.

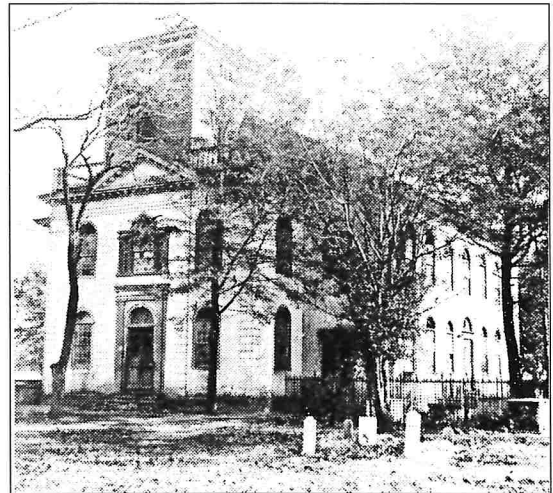
—ERT

36. **Thomas Rhett House, c. 1820**
1009 Craven Street

A characteristically dramatic Beaufort house with a sunken basement, two-story wrap-around verandahs added in 1850 and transom lighted doorways. The interior includes a central passage featuring an archway with carved palmetto capitals and fine composition mantels in the two front rooms. The house now serves as an inn.

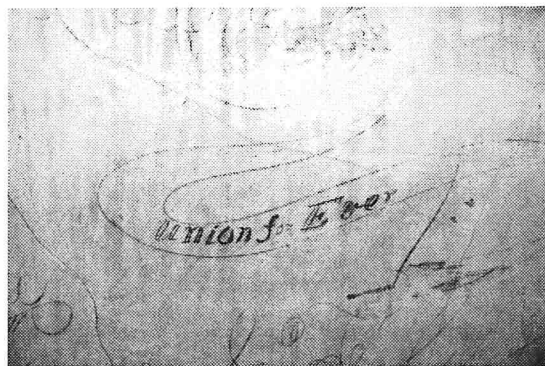
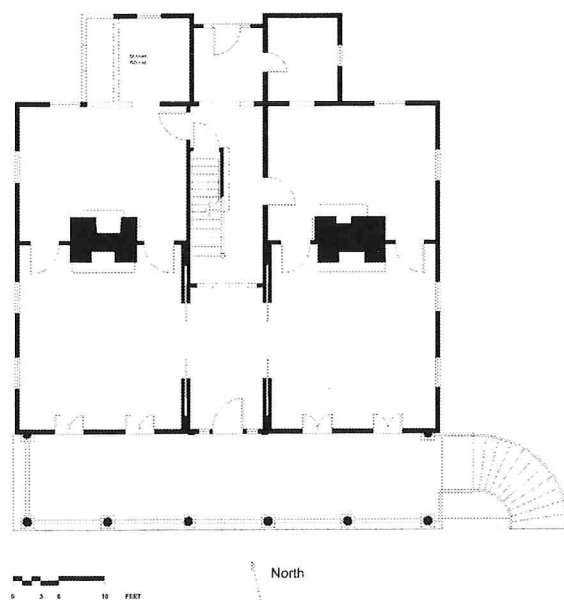
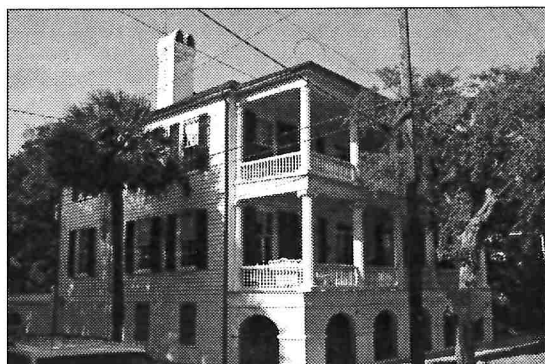
37. **St. Helena's Episcopal Church, Constructed 1724,**
altered 1817, 1842, 1896
501 Church Street

St. Helena's Parish was formed in 1712, and a church was built in Beaufort in 1724. The nave was 40' by 30' with a 10' square chancel. According to Rev. Jones shortly after its completion: "The Church is a brick building, plaistered within and without... we have a pulpit and desk and also 6 pews and a communion table..." By 1737, the tower had a steeple surmounted by a yellow cock. The minutes of the church suggest that the roof timbers were exposed. Through the 19th and 20th centuries the church has been altered, and little remains of the 1724 structure. As early as 1820, Frederick Dalcho wrote that the church had undergone "considerable repairs and alterations in 1817. It is of brick, and was lengthened 20 feet... the extreme length is 80½ feet and the breadth 37½. Its height inside is 45 feet. There are 31 pews on the ground floor, and several seats for the Negroes. The height of the steeple is 118 feet." The church was expanded again in 1842, and the present steeple erected in 1942. The church has been recently restored.



38. **Maxcy-Rhett, or Secession House, c. 1815;**
renovated c. 1850
1113 Craven Street, Beaufort, South Carolina

This two-story, double-pile, frame house on tabby foundations is the product of two nineteenth-century periods of prosperity for Beaufort. In the first flush of cotton wealth, it was built by Milton



Maxcy around 1815. In about 1850, the house was thoroughly renovated by the secessionist firebrand Edmund Rhett. Because of Rhett's prominence among the South Carolina hotheads who cut the ties of political union in 1860, the dwelling has sometimes been referred to as the Secession House, though there is no indication that he and his followers used it as a meeting place to advance their strategy. Even so, over the years the house has been a palimpsest for ideologues of various stripes.

Nothing of Maxcy's house survives on the surface. The foundation and structural members were reused in Rhett's thorough remodeling but, apparently, little else. A glimpse in the cavity of the front pocket doors provides some evidence of what was swept away. The front two rooms originally had paneled dados with plastered walls above the surbase. Maxcy's house was probably finished in the same neoclassical manner as a dwelling two doors down, the Thomas Rhett House at 1009 Craven Street. There, the main rooms have flat paneled dados and neoclassical mantels with composition ornament, a likely treatment for Maxcy's entertaining rooms.

A man on the make, Edmund Rhett gutted the earlier house, replacing most of the woodwork with bold symmetrical Greek trim and filigree plasterwork, but leaving the plan of Maxcy's house virtually intact. Along the front of the five-bay house, Rhett added a two-story piazza overlooking the Beaufort River. A curved marble staircase, with iron railings and balusters, sweeps up from the sidewalk to the main floor at one end of the piazza, which is supported by a stuccoed basement arcade.

Inside, wide pocket doors separate the front passage from the two front entertaining rooms, which are dressed with marble mantels and fluted symmetrical architraves with enriched corner blocks. All three front spaces have plaster cornices and ceiling medallions. The decorative scheme in the rest of the house reflects a division between the larger front rooms and the smaller heated back rooms and rear stair passage. The two front chambers and the passage on the second floor have the symmetrical architraves but are not fluted. The architraves in the back rooms and passage on both floors contain single, flattened quirked ovolos.

The early nineteenth-century roof frame is intact and consists of hewn and pit sawn members secured with hand-headed cut nails. The shallow hip roof is supported by two polygonal king posts with a ridge board that runs between them, staggered

purlins, and a board false plate, framing features and methods that are standard for Beaufort in this period.

The front rooms in the basement of the Maxcy-Rhett House were originally heated, though they have been renovated and their early finishes are obscured. However, the plastered walls of the ground-floor passage have been left untouched and retain signatures of northern soldiers who occupied the house during the Civil War. In recent years, this graffiti has been augmented by that of prominent Republic politicians including the late South Carolina Senator Strom Thurmond, political operative Lee Atwater, and Vice President George H. W. Bush.

—CRL

39. **Thomas Fuller House, "Tabby Manse" c. 1805**
1211 Bay Street
Beaufort, South Carolina

Tabby Manse is one of the most imposing dwellings built in Beaufort during the first wave of prosperity that swept the town on the cotton boom of the early nineteenth century. Perched on a bluff overlooking the Beaufort River, the dwelling is a perfectly symmetrical two-story house accentuated by a one-bay, two-story pedimented portico supported by slender-proportioned columns. The house gets its name from its tabby construction covered over on the outside by a layer of stucco. Tabby was a material that was used extensively in the Beaufort area from the mid eighteenth to the mid nineteenth century. Unlike concrete, it is made of oyster shells, lime from burnt oyster shells, sand and water, and is then poured in layers into wooden forms to harden. Although common for foundations, it is more unusual to find a house where the entire exterior up to the plate is covered in tabby.

The double-pile plan is characteristic of the larger Beaufort houses. It has a narrow front center passage that widens at the back of the building to incorporate a sumptuous staircase, which starts as a single flight and splits at the landing to become a double flight to the second-story. It is an open-string staircase with slender tapered square newel posts and straight square balusters. The handrail is thin and rounded and is ramped and twisted as it rolls up to the landing between the first and second floors. The house

follows the T-shape plan with the smaller back rooms projecting out beyond the sides of the front rooms. Two interior chimneys sit between the front and back rooms and provide heat for all four rooms. The front parlors do not open into these back rooms therefore access to them is from the rear stair passage. All the fireplaces have neoclassical mantels richly decorated with applied composition ornament depicting mythological scenes and foliage. The mantle ornaments appear to be of a classical mythology motif and include such themes as Diane carrying water, and a woman with a cornucopia. The west parlor chimneypiece has Ionic-style columns, whereas the east parlor's chimney surround is in the Corinthian style. All the fireplaces have stucco around the chimney openings. Both front parlors have crosseted overmantels. The two front rooms and one of the smaller back ones contained flat paneled wainscoting with quirked moldings, all of which are fabricated of heart-pine and cypress.

Thomas Fuller is said to have built Tabby Manse in 1786, though there is no solid documentary evidence for its date of construction. The building is similar in design to the Elizabeth Barnwell Gough House at 705 Washington Street, which is said to date from 1780, and thus by association, the Tabby Manse has been assigned a construction date from the 1780s. However, the architectural trim in the house belies this early date, making it much more likely to date from the first quarter of the nineteenth century when the delicate neoclassical detailing became the fashion of Beaufort, Savannah, Charleston, and much of the rest of the country. Even though the roof framing is secured with wrought nails, the architectural finishes can be firmly placed in the period between about 1800 and 1825. For example, all the moldings were quirked in the Greek style. The earliest that such moldings have been found in Charleston is the late 1790s, but more generally in the first decade of the nineteenth century in ambitious houses. Additionally, the composition ornament and flat panel wainscoting are typical of the type found at the beginning of the nineteenth century. All the doors are hinged with butts rather than H and HL hinges, a form that would have been very precocious for the mid 1780s. Therefore, it is reasonable to assume that the building may have been built about 1805 or slightly later when neoclassical ornamentation had become more prevalent in the South, especially in the grandest homes in Charleston and Savannah.

As in the Verdier House in Beaufort, and a number of other elite homes in Charleston such as the Brewton House and the Russell House, the principal entertaining room is on the second floor. This room extends three bays across the south façade and is elaborately trimmed. It has the most elaborate mantel, which is decorated with composition ornament and features an overmantel. Above the dado are that same vertical, flat panels as seen on the first floor. The cornice is highly elaborate and includes a dentil-lated row as well as some fanciful cavetto-style block modillions. There are carpet tack holes in the second floor parlor, which was fully carpeted in sections at an earlier date.

Opening off the main entertaining room, the second floor west room has a cornice in the same style as the first floor parlors and has a much simpler mantle motif. The more modest decorative treatment of this room suggests that it could be more of a private space. Two smaller bedchambers occupy the north or back portion of the second floor.

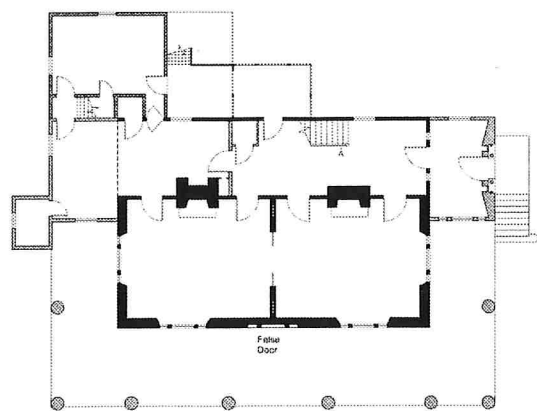
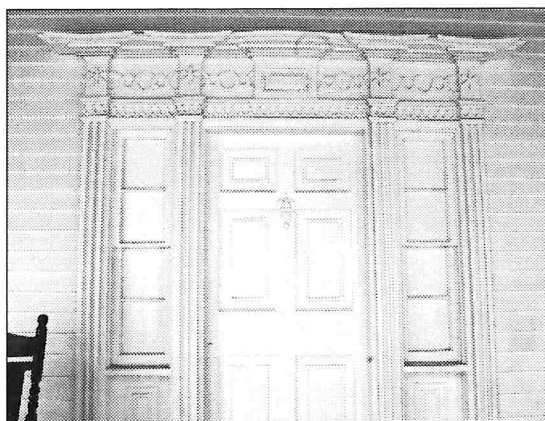
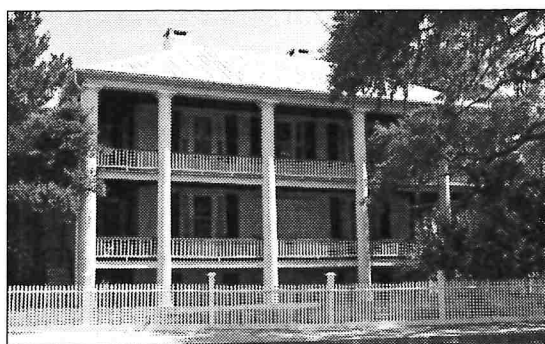
—KF

40. **John Joyner Smith House, c. 1825;
expanded c. 1850; c. 1890**
400 Wilmington Street, Beaufort, South Carolina

The John Joyner Smith House is located at 400 Wilmington Street, a side street that runs perpendicular to Bay Street, the main thoroughfare, and occupies a corner lot that overlooks the Beaufort River. The large, two-story frame house set on a raised basement is similar to many others with its double piazza supported by massive Doric columns facing the river. This river front façade has large tripartite windows with an elaborately decorated frontispiece, but the fact that it has no staircase and the doorway is false reveals that the main entrance of this double-parlor house is on the side on Wilmington Street.

The Smith House is one of Beaufort's few urban plans consisting of a side passage with double parlors. On climbing the white marble staircase one steps into an entrance vestibule leading through another doorway with sidelight windows into the side stair passage. To the left or south is a pair of highly decorated double parlors, with jib windows to the piazza underneath and a fireplace in each room. Beyond the passage are several small rooms, including a small sitting room and





A. Patch for Earlier Stair Newel

a kitchen in a late nineteenth-century wing. Built around 1825, the original house was rectangular, and encompassed the passage, double parlors, and a heated northwest corner room behind the stair passage. A few decades later the house assumed its present form when the parlors were redecorated, the staircase was rebuilt, and the house was expanded to the west and east, and the present piazza was added, all beneath a taller hipped roof. The second floor retains its original plan with a center passage and four bedrooms opening off this unheated space with a door to the piazza.

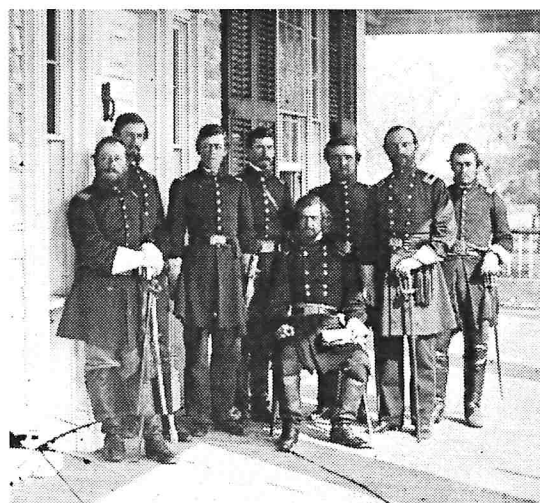
When the house was expanded and redecorated in the late antebellum period, a small, one story “bump out” was also added to the west end of the house at the back of the piazza. It was sheathed with wide horizontal beaded boards on the inside and may have served as either a small secondary stair or an early water closet. Only minor changes have been made to the house since then, the most significant being a two-story kitchen wing added at the northwest corner of the house in the decades following the Civil War. The wing appears on the 1899 Sanborn map of the property. This beautiful house is an excellent example of Beaufort’s nineteenth-century architecture that features an urban plan not generally associated with the city.

While some of the details are original to the late 1820s or early 1830s, many of the finishes seem to date from the 1850s, suggesting a major upgrade occurred with the expansion. The most interesting task is sorting out the dates of these Greek details—which are early and which are later? Typically, the most ornate finishes are in the twin parlors. The door architraves in the parlors display symmetrical, carved leaf corner blocks and the window architraves have two additional blocks on top. The doors in the room are recessed, have six panels, and quirked ovolo moldings. These probably date to the original construction date. In the center of the double parlor, there are sliding pocket doors that are eight paneled. A richly decorated plaster cornice enriches both the double parlors. The cornice has three rows of stylized anthemias and one row of a more sinuous vine pattern, all of which are divided by heavy roll moldings. The ceiling medallions in each room feature roses and leaves in elaborate filigree typical of the patterns found in the 1850s. It is quite reasonable to believe that both the cornice and medallion are part of the major upgrade of the house. The Greek chimneypieces in each room are identical,

made of black marble of a design popular in the 1830s.

Although traditionally thought to date from the early 1810s, the house would have had a very precocious double parlor plan that was then only coming into fashion in Charleston later in that decade. Structural details such as hewn and pit sawn framing members and mature cut nails used in the framing suggest a date of the 1820s at the earliest. This period fits in well local developments, because during the cotton boom of the 1810s and 1820s, Beaufort was awash in new money and new construction as many of the earliest houses in town date from these flush times. The style of the fireplaces in the double parlor are typical of the 1830s, so if they are original they would suggest that the house was built right at the end of the first cotton boom, using the latest styles.

—MS

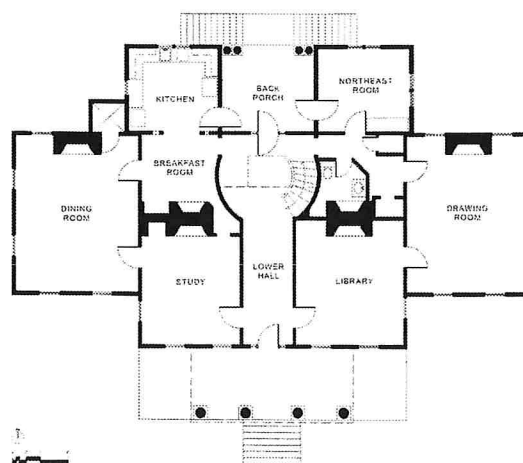


41. **Capt. Edward Barnwell House**
1405 Bay Street, Beaufort
Town Lot NO. 362
Constructed circa 1815–20

Capt. Edward Barnwell (1785–1860) built this house during the first sea island cotton boom for his family of sixteen children. His principal plantation was at Kean's Neck, about fifteen miles from town, where he undertook a variety of agricultural experiments, including the planting of sugar cane. Perhaps one of the largest antebellum houses in Beaufort, the core of the house is a typical two-story center-hall plan, but it deviates from the norm with two large, two-story wings at either end of the house, which opened onto the first-floor piazza through jib doors.

After the Civil War, a second story was added to the piazza. A one-story addition at the rear of the house was added in the early 20th century. For a time, the house was divided into two dwellings, but was converted back to single-family use prior to 1950. In the 1950s, the second story piazza was removed and the tall, two-story portico was constructed. Since 1959, the house has been owned by the Dowling family. A restoration and rehabilitation was begun in 2004, during which original features, such as the front door transom window, were discovered in storage under the house.

—ERT



St. Helena Island

KATHY SEYAGLIOLU

Gullah History

Slavery began in the Americas with the Spanish exploitation of Native Americans in the fifteenth century. In the sixteenth century, sugar plantations of the Caribbean Islands increased demand for slave labor. The Spanish soon learned that Indians made poor slaves as they quickly succumbed to diseases and early death. A new source of cheap human labor was soon found in the western regions of Africa, and the remaining Indian slaves were absorbed into the mushrooming African slave community.

The first African slaves came to Virginia in 1619 on a Dutch ship. The growth of slaves in the Americas was exponential: so much so, that by the time of the Civil War there was an estimated four million slaves in the United States.

In the 1600s, the original slaves imported to the colonies came from the Caribbean and were those either too old or too weak to work the sugar plantation of the West Indies. A people of mixed African, European, South American, or Caribbean background, the African Creole were among the first Africans transported and sold in the colonies. These slaves were usually older, more educated, and better experienced, but they were less hardy and submissive than their fellow workers.

The labor-intensive rice and indigo plantations of the coastal South required large quantities of slaves, resulting in exponential population growth through the importation of fresh stock from Africa and the Caribbean. Rice and indigo, both labor intensive crops with a high slave mortality rate, demanded that South Carolinian plantation owners find an

inexhaustible supply of cheap labor. By the 1770s, slaves were being imported annually to the Lowcountry by the thousands. The early slave generations of Creole Africans and Native Americans were absorbed into this new population.

By 1790, the Lowcountry population was seventy-eight percent black. Legal importation, breeding operations, and illegal smuggling continued throughout the first half of the nineteenth century. Slaves outnumbered their masters in large proportions at the onset of the Civil War. New arrivals were constantly adding new traditions, languages, and skills to the existing population. These people formed the foundation for the present Gullah/Geechee communities found throughout the coastal regions of South Carolina, Georgia, and north Florida.

The slaves of the coastal South worked under the task system of labor. Each slave, depending upon their sex and age, was assigned a specific number of tasks to complete. After the day's task was finished, the slave was free to cultivate small family plots, tend personal livestock, shrimp, fish, oyster, hunt, or pursue other household tasks, social activities, or business ventures. This small amount of independence enabled slaves to sell or barter their catch, crops, or crafts, and earn a small income. Efficient workers were rewarded with free time.

While under bondage, many Lowcountry slaves were able to maintain a sense of autonomy from the Europeans by creating a merged African cultural identity, while steadfastly refusing to be assimilated into the European culture. The separation of sea island slaves, coupled with

their high concentration, enabled them to keep many of their individual and communal characteristics from their native cultures with little interference by their owners. This cultural preservation is manifested in the modern Gullah/Geechee culture which is a blend of African and European influences in varying proportions. Whether by resistance or for survival, maintaining a sense of cultural identity while under bondage enabled the passively defiant slaves to hold a small piece of freedom in their hearts.

Africans did not record their culture in books. Traditions were handed down orally through storytelling, songs, or manually through crafts. The Africans carried these memories as they suffered on slave ships and worked the plantations. During the first half of the twentieth century, these people were able to survive a primitive existence in remote locations separated from progress by waterways and inhospitable terrain. This isolation preserved the integrity and purity of their civilization. The consistency of certain customs or crafts throughout various regions illustrates the integrity of their remembrances. For example, African traditions exist today in herbal medicine, religious ceremonies, music, dance, storytelling, basket weaving, roofing, and building design.

The Gullah/Geechee people's traditions have dictated the construction of the cultural and material landscape of the South Atlantic coastal regions. The Gullah/Geechee people are most famous for their distinctive language, food, crafts, and folklore. Many of these traditions can be traced to their ancestral homeland of West Africa. Slaves were not imported exclusively from one country of Africa. Rather, different regions provided slaves of different strengths, skills, and personalities. Africans were also naturally resistant to yellow fever and other mosquito-borne illnesses which plagued the coastal regions. Many slaves were seasoned in the Caribbean on the way to the United States.

The African culture from which the majority of the Carolina slaves originated was a mostly rural, subsistence farming tradition, a close-knit clan society. The social system of the slaves retained that communal living pattern by clustering dwellings in close physical proximity.

Beyond the most commonly attributed qualities, other characteristics exist which demonstrate the African heritage and Caribbean influence. African influences, which have become ubiquitous in the South, "include spiritual and jazz music, slow rhythmical speech patterns, manners, kinship, cuisine, and religious fervor." Many skilled artisans, such as blacksmiths and carpenters, brought valuable folk construction methods, techniques, and styles to the southern United States.

Architecturally, the homes of Western Africa were mostly small single-pen, single-function structures; although, some buildings would serve two functions such as a kitchen and a wife's sleeping room. Most buildings, including the chief's house, looked similar on the exterior. Buildings tended to be square or rectangular with a gable or hip roof.

The Gullah carpenter was a man of intelligence and mathematical ability. A hipped roof is an exercise in geometry and not easily built. Traditional African vernacular forms such as semi-enclosed or shed porch extensions were incorporated into both gable and hip roof style houses.

The Gullah culture developed from customs brought to the colonies by the enslaved Africans. These traditions were modified by the experiences of the people and include features from other cultures, especially Caribbean and European. Once the slaves reached their final destination of the plantation, the external influences waned and the resulting amalgamated society flourished to include a distinct language, food, music, and craft traditions.

The Penn School

LAUREN CAMPBELL AND ROSELYN BROWN

The Penn School began on June 18th, 1862 when Ellen Murray taught her first lessons to nine freed female slaves in a back room of the Oaks Plantation house on St. Helena Island in Beaufort County, South Carolina. Within a few weeks, the student body grew to forty-seven, and by October the school relocated to the Brick Church on Corner Plantation. Ultimately Ms. Murray was teaching some 186 students at the Church, while fellow Unitarian missionary Laura M. Towne began supervising as many as forty other schools teaching some 1200 students across the island. In 1865 the Philadelphia Freedmen's Relief Association actually sent a prefabricated building to St. Helena Island by boat. Placed on a 50-acre tract of land purchased from freedman Hasting Gantt just opposite the Brick Church, it was this building that was named the Penn School after William Penn.

The Penn School was one part of what the historian Willie Lee Rose has termed the "Port Royal Experiment." Trying to blockade the Confederate coast, Union forces captured a number of islands off the coast of South Carolina in November 1861. Finding they had significant plantation properties that could be used to benefit northern causes if former slaves were encouraged to work the land, there was an effort made to help the former slaves adjust to free life. Union forces requested northern philanthropies and benevolent associations send money, supplies, and teachers to help support newly freed slaves in making the transition from slavery to freedom. Beginning in the Spring of 1862 men and women from Boston, New York, and Philadelphia

came down to help newly freed slaves make their way in Freedom. Former slaves worked the abandoned plantations, and tried to better themselves in the many schools.

In 1900 a Board of Trustees took over administration, and Penn operated as a "model" school entitled the Penn Normal, Industrial and Agricultural School until 1948 when its Trustees turned over the organization's educational functions to Beaufort County and changed its name to Penn Community Services. Later, the Penn Center served as a retreat where major leaders, such as Dr. Martin Luther King, Jr., the Rev. Jesse Jackson and Andrew Young outlined much of the strategy of the Civil Rights movement of the 1960s. It also served as an ideal rural location for the training of hundreds of Peace Corps volunteers.

Over the course of the twentieth century, the Penn Center evolved from an institution emphasizing acculturation of freed slaves to one that recognized the richness of African-American culture. Whereas early training and education focused on Euro-American skills and values, increasing importance was placed on appreciating and nurturing traditional Gullah culture, or the cultural expressions of people of African descent in language, crafts, arts, architecture, and music.

In 1971, Penn Center opened the York W. Bailey Museum to interpret and preserve the history of African American Sea Island culture. Annual attendance at the museum is 30,000. The museum contains over 350 artifacts along with over 15,000 photographs, institutional papers, and audio/video recordings contains a substantial range of

nationally significant materials that represents one of the foremost collections of African American history in the country. Dating back to 1862, the collection includes over 3,000 photographs, 2,000 color slides and 124 glass plate negatives. Some of the more impressive were discovered by accident in the Cope Shop Building during restoration. What were thought to be window panes turned out to be the exquisite shots of Leigh Richmond Miner, director of the Art Department at Hampton Institute in Virginia, and a previously unknown amateur photographer. Many of these photographs are now available in *Face of an Island* by Edith M. Dabbs (1970). In addition there are over 600 video, audio cassette and reel-to-reel tapes of oral histories, religious services, festivals, and meetings. A small collection of materials from West Africa and Sierra Leone demonstrate the connections to the population's countries of origin.

The collections' significance is greatly enhanced by the relationship to the site, since very few African American historic sites remain today. Penn Center is the only major African American museum within a 150-mile radius; thus, its impact on African American Sea Islanders is significant. In 1962 much of the collection was put on temporary deposit at the University of North Carolina/Chapel Hill. Researchers, writers, scholars, filmmakers, and educators draw heavily upon the collection with over 1,000 requests for materials and information. For more information on Penn Center, please visit our website at www.penncenter.com

Since then, Penn has remained a major educational resource for African American Sea Islanders and a national resource for historical preservation. In 1974, the 50-acre campus of 20 historic buildings on the Penn Center site was designated a National Historic Landmark District, one of only three in South Carolina.

Penn Center provides the only tangible link with Gullah culture and the first generation of slaves freed 144 years ago through its physical facilities, unique collections and public programs. As the largest African American land owner on St. Helena Island, Penn Center has diligently maintained stewardship of the environment, preserving more than 500 acres of land and teaching other African American residents

about land ownership retention. The campus consists of 19 buildings, which are utilized as guest houses, offices, dormitories, a dining room, museum and library, as well as program and activity buildings. It is an education resource and service center for African-American Sea Islanders.

The Board of Trustees initiated a Capital Campaign in 1988 for the restoration of 12 historic buildings. Funding has been provided by the U.S. Department of the Interior, the State of South Carolina, the National Endowment for the Humanities (Challenge Grant), various corporations and individuals. The project was separated into three phases. Phase I restored five buildings and Phase II stabilized four buildings and was completed in 1996. Phase III restored the Cope Building, which houses the York W. Bailey Museum. Later phases renovated additional buildings. The Butler Building and three cottages remain to be repaired, renovated or restored.

Penn Center's land holdings consist of approximately 500 acres. The land was been utilized in the following ways: 1) The National Historic Landmark District, which consists of 19 buildings located within the 50 acres that once comprised Penn School; 2) There are 200 acres of pine forest, 25 acres of which are used to demonstrate various tree planting methods; and 3) There are approximately 60 acres which are leased to local farmers, while about 10 acres are used for crop demonstrations in conjunction with the Clemson Extension Service.

The current mission of Penn Center, Inc., adopted by the Penn Board of Trustees in 1988, is: to serve as a resource to preserve the history, culture and environment of the Sea Islands of South Carolina.



1. **Hampton House**

This structure constructed in 1904 was named after Hampton Institute, an industrial school for black students in Hampton, Virginia. Built to house the principals of Penn School and distinguished visitors, Misses Rossa Cooley and Grace House, early principals, made their home here. The carpentry classes were not yet sufficiently advanced for students to undertake the construction itself, but they did build bookcases and shelves for Hampton. A small building in the back served as a bathhouse for the black female workers who lived in Hampton House and were employed as servants of the principals. In recent years, Hampton was leased to a local program which serves emotionally disturbed boys, the Community-based Children's Center.



2. **Butler Building**

Constructed by Penn School students in 1931, and named after Miss Francis Butler who came to teach at Penn in 1904, but died one month after her arrival. Its exterior is mixture of rock, concrete, and sand, the oyster shells having been omitted because they were in short supply at the time Butler was built. It was remodeled in the 1960's. The roofing material is a simulated slate. The building originally housed the Home Economics Department, the Graduates' Meeting Room, the Boys' Clubhouse, the Band Room, and exhibits. During the 1960's, conscientious objectors who had been sent to work at Penn in lieu of serving in the Vietnam War were housed on the second floor. Butler was once the home of the York W. Bailey Cultural Museum, before it was moved to the Cope Building after renovations. It now houses administrative offices and the Laura Towne Library and Archives.

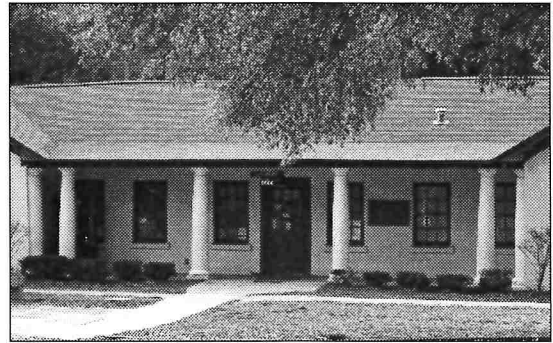
3. **Cedar Cottage**

Built in 1907, Cedar Cottage originally housed Penn's single female teachers, the nurse's office, and dispensary. It is named after the trees that once graced St. Helena Island, but which are rapidly dwindling in number. In 1951, Penn established here the first nursery/day care project in Beaufort County, but it was discontinued

for lack of funds in 1976. The Southeast wing was added in 1951 to provide more space for the then newly-established nursery. The building is now used for the Program for Academic and Cultural Enrichment (PACE), an after-school tutorial and educational awareness program for community children.

4. Lathers Dormitory

Built in 1922, and named in memory of Agnes Lathers, the building served as a dormitory for male students and teachers. After the school closed, it served as clinic space for Beaufort Jasper Comprehensive Health Services, Inc. and was followed by the United Communities for Child Development as a day care center. Today it houses Penn Center administrative offices.



5. Arnett House

Named in honor of Dr. Trevor Arnett, one time President of the General Education Board and member of the Penn Board, Arnett House was built by students and about 15 islanders in 1937 to house student teachers working in the county schools. The islanders received pay with which to purchase farm supplies, and the students were given class credits. In 1970, the Comprehensive Employment and Training Act was utilized to obtain material and labor for a new roof. Arnett House is currently used to house conference guests.



6. Cope Building

The Cope Industrial Building, named for Francis Cope, a Philadelphia Quaker who served many years on the Penn Board, was built in 1912 to house the wheelwright, blacksmith, basketry, carpentry, paint, harness making and cobbling shops. Cope Building was later used as the administration building. It now houses the York W. Bailey Museum which was moved there after renovations in 1996. The floor construction is concrete slab on grade. The walls consist of 1' thick oyster shell ("tabby") concrete and support a steel truss and wood rafter roof system, visible in the gallery wings. The roof



7. **Frissell Community House**

Erected in 1925, Frissell Community House is named in honor of Dr. Hollis Burke Frissell, former chairman of the Penn School Trustee Board. Frissell was also President of Hampton Institute, and the bas-relief plaque on the building's exterior façade, facing Lands End Road (now, renamed Martin Luther King Drive), is a second version of a plaque donated to Hampton Institute honoring Dr. Frissell's contributions to the education and technical training of people everywhere, without ethnic consideration. Dr. Frissell spearheaded Penn's transformation from an academic institution to the Penn Normal, Industrial, and Agricultural School. Frissell House was, at one time, used as a library, as well as a kitchen and dining room for day students. The auditorium is now used as a meeting place for conferences and has hosted many workshops, cultural programs, and community meetings. The tabby construction of the exterior walls is made from oyster shells collected by students. The interior paneling is cypress and the red tile roof is original. Frissell House stands on the site of the original pre-fabricated Penn School Building that was sent down from Philadelphia in 1864.



8. **Brick Baptist Church**

Although not a part of Penn campus, the Brick Church on the northeast border has always fulfilled a significant role in Penn's history. In 1855, slaves constructed the church and its pews for their masters. Approximately six years later, the slave builders, who until then had only been allowed to stand in a cramped balcony during services, took over the church as their own when Union forces occupied St. Helena Island in 1861. Laura Towne, the founder of Penn School, held classes at the church after moving from Oaks Plantation, in 1862, and while waiting for the school

to be built. A strong relationship continues to exist between the church and the Penn Center.

9. Gantt Cottage

The original Gantt Cottage was destroyed by fire and replaced around 1940. This house was built by carpentry students at the Penn School. It was named after ex-slave Hastings Gantt, on whose land Penn School was built. Hastings Gantt was a successful businessman in the area and served as a member of the South Carolina State Legislature during the Reconstruction period.

The national significance of this site in the context of the movement toward freedom and equality for Americans of African descent is unparalleled. During the period of the 1960s, Penn Center was used by Dr. Martin Luther King, Jr. as a training site and strategic planning center for the advocates of non-violent social change. Penn's isolation and its history made it one of the few places in the South where racially mixed groups could meet and plan activities. When at Penn, Dr. King resided in Gantt Cottage, and many of his published writings were conceived and partially presented at Penn. The Cottage later housed offices of the Neighborhood Legal Services.



10. The Sales House

The Sales House was constructed about 1916 as a milk house, which supplied milk both to the school and to islanders. The original Alden Sales House, which had been built around 1900, and was originally a print shop. It eventually came to house the Thrift Shop. Second-hand clothing arrived in barrels and was sold in the Thrift Shop to local islanders. These funds enabled some children to remain in school. The contents were sold for a nominal amount, and were not given away except in emergency cases. In 1937, a second Alden Sales House was built by students to replace the original, but neither building remains. The third Sales House (this milk house) probably owes its name to its use as a thrift shop, as it does to its namesake, Alden Sales.

11. The Cannery

Now known as the Cannery, this structure was built as a dairy barn in 1946. It housed the pure-bred herd that had developed from the stock which Francis Cope, a Philadelphia Quaker, had brought to Penn during its formative years. It was later converted to be used as a cannery for processing and canning conch, a local shellfish.

There was a small stable and barn at Penn School as early as 1902. Hurricane Gracie, in 1959, destroyed most of these buildings. The implement shed and lumber shed, nearby, were used, at one time, as part of the animal husbandry aspects of the Peace Corps Training Program, and the silos, built in 1921 and 1934, once used in conjunction with the demonstration farm, are no longer functional.

12. The Potato House

Built from South Carolina pine in 1938, the Potato House was used to stack sweet potatoes for curing. It is now used to store farm equipment. A military barracks was erected nearby in 1940, by the St. Helena Island Cooperative Society, where tomatoes grown by islanders were collected, packed, and distributed. That building no longer stands.



13. Benezet House

Built in 1905 to house female boarding students and teachers. Benezet was named after Anthony Benezet, a Frenchman who stood for freedom in the mid to late 1700's. This location was the focal point of home economic training for female students, each of who were required to reside in Benezet before they graduated, in order to obtain "home training and refinement." Nightly chapel services, open to both male and female students, were held in the ground floor lobby and dining room. Benezet is currently used to house conference guests.

14. **The Cafeteria**

Built as a laundry in 1917, the structure was converted into a cafeteria in the 1940's and a screened porch and storage room were added in the 1960's.



15. **Jasmine Cottage**

Jasmine Cottage, built in 1911 by the carpentry students, was named for the Yellow Jasmine flower found in abundance on St. Helena Island. The building was awarded third place in the 1922 National Better Homes Campaign. Since then, a small room has been added on the south side. During the late 1960s, it housed a Peace Corps training staff member.



People in Motion: African Americans and the World on Daufuskie Island, South Carolina

DAVES ROSSELL



Figure 1



Figure 2

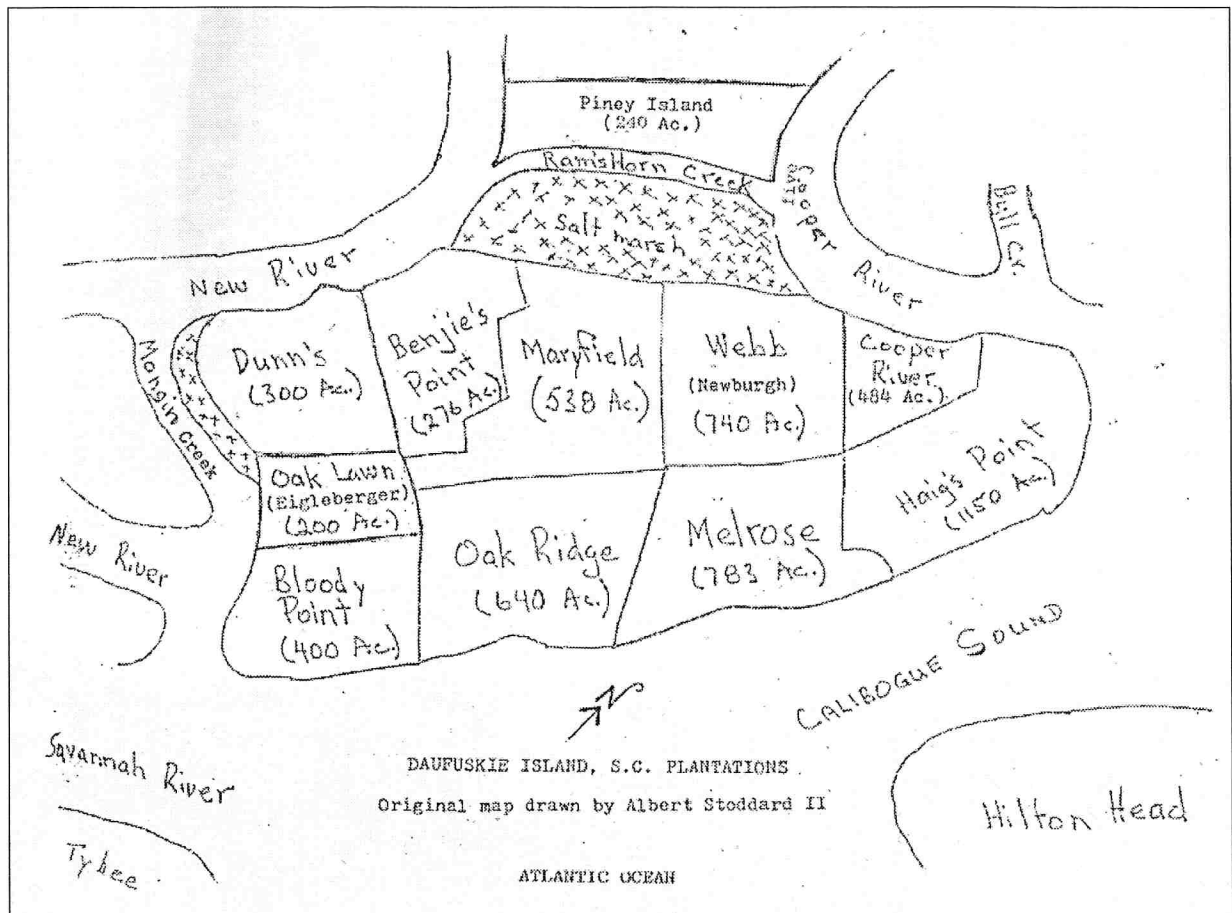


Figure 3

Nothing is easier than to introduce Daufuskie Island, South Carolina as a world apart (FIG. 1). One of dozens of barrier islands lining the coast between North Carolina and Florida, Daufuskie's five thousand, two hundred acres of high ground is just five miles long and two miles wide and separated from the mainland by wide, winding rivers and nearly six hundred acres of marsh. The island has about one hundred and fifty year-round residents, the same number it did in the 1960s. Even today it takes forty-five minutes to get to the island by ferry. But the Daufuskie Island of the eighteenth, nineteenth, and twentieth century has never been static or detached, but rather is international in its makeup and immersed in worldly affairs. It is the

product of a long history of often rapid change and dramatic events. And architecture is central to this analysis (FIG. 2). Daufuskie Island holds one of the best remaining concentrations of post-bellum, largely 1880–1940 African-American traditional coastal dwellings in the southeast. But their history is not an easy one. Shaped by hands and machines, arranged by family and community, these structures have been buffeted by hurricane-like forces of economics, technology, and development from off the shores of the island. Indeed, the people behind these buildings have largely been blown away. And so, buildings can speak where other documents simply do not exist.

The history of change on the island could begin with Na-

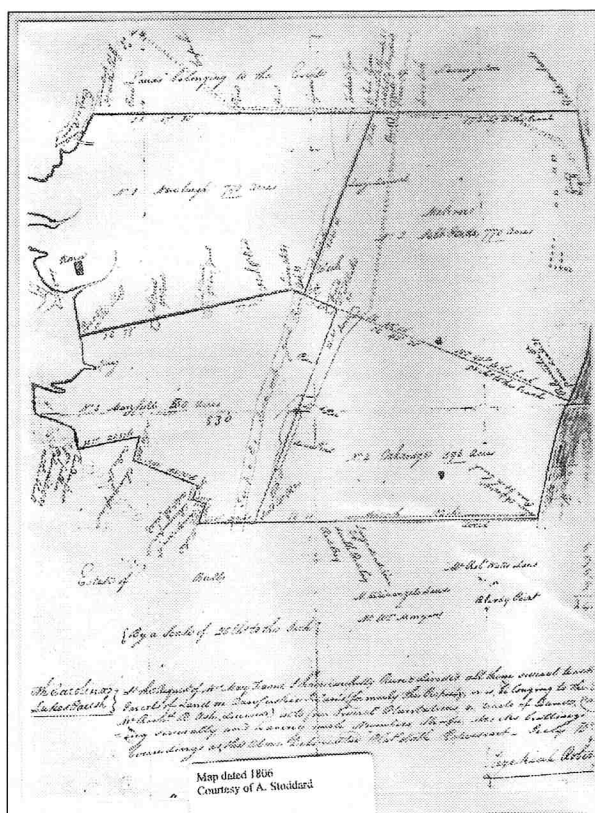


Figure 4

tive Americans. Arrowheads date to seven thousand BCE, pottery to 350 BCE and bushels of axes and other artifacts and several large shell middens attest to Cusabo and then Yamacraw settlement. We know that the Spanish explored in the area as early as 1521 as they brought the small horses known as “marsh tackeys” to St. Catherine’s Island, Georgia and are thought to have been the first in the area to build in tabby, a kind of oyster shell concrete. French Huguenots came to the coast in 1525 and established Port Royal in what is today Beaufort County. Actual French settlement on Daufuskie came with John David Mongin in 1790.

But of all these groups little remains but the French influence on the English, and the English influence on African and African-American slaves, and the influence of a world of commerce and consumerism on African Americans and

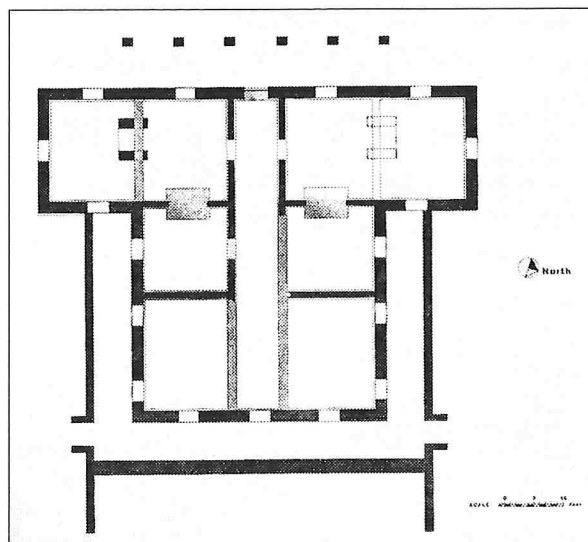


Figure 5

everything related to the island. The Englishman William Hilton sailed the Carolina coast in 1664 establishing his namesake Hilton Head Island and the first British land grant on “Dawfuss Tee Island” went to Thomas Cowte in 1707. Samuel Hilden (1706), Nicholas Day (1707), and James Cochran (1711) all followed from the Barbadoes (FIG. 3). The Mongin, Stoddard, Chaplin, and Dunn families established plantations dividing the island and had hundreds of slaves between them growing indigo, rice, and Sea Island cotton (FIG. 4). An 1805 plat of one portion of the island showed the Stoddard family’s Melrose Plantation and slave quarters as well as indicating “Tupelo Swamp Good Rice Land.” The remnants of this era are the tabby foundations (FIG. 5) of the 1838 Haig’s Point mansion, a massive Georgian block seventy-five feet on a side, two and a half to three stories tall with a central-passage double-pile plan. A row of tabby slave quarters sits over a hundred yards to the west.

The plantation economy required a churning of international ideas and resources. As the historian Mechal Sobel has taught us, black and white histories and the cultural landscapes that came from them were mutually created, overlapping and co-dependent. Southeastern plantation owners originally grew indigo, but rice became the dominant crop



Figure 8

(FIG. 6). From the air, one can still see rice fields carefully squared off into fields with levees and dikes (FIG. 7). One does not always see the African knowledge that allowed rice to be grown, as it had for thousands of years on the windward coast of Africa, particularly Sierra Leone (FIG. 8). Blacks knew how to plant the rice, to harvest it, flail it, winnow it, and then grind it to remove the husk. So, in order to understand Daufuskie, one must understand the marshes as being relatively mysterious to the English who owned them, but being part of traditions that went back thousands of years to the blacks who tilled them. Even more, the marshes were physical barriers to connection with the day-to-day life on the mainland, and they were physical barriers to white settlers due to the often punishing heat and prevalence of malaria—a disease blacks were largely immune to because of a gene that ironically and cruelly gave blacks sickle cell

anemia in turn. The low country landscape therefore protected blacks from the interaction and oversight more inland slaves received, and provided a setting like their homelands in Africa. Gullah and Geechee are the names given first by linguists to the strongly retained Africanisms of the Sea Islands with Gullah referring to those above the Savannah, and Geechee below.

Crop types determined the number and makeup of the labor force. While plantation owners on Daufuskie did grow rice, the main crop was Sea Island cotton, a cotton plant with fibers twice to three times as long as regular cotton, so long that hand labor was required to clean it as Eli Whitney's and other gins broke it off. By the end of the eighteenth century, slaves outnumbered whites in South Carolina by three to one. By the mid nineteenth century that ratio was nine to one with eighteen thousand Blacks and two thousand Whites. Sheer numbers assured the ability to retain life ways.

The Civil War forced another shuffle of resources and dramatically changed the economy. The Union occupied Daufuskie during the war and demolished plantations for timber to make a bridge to the nearby Jones Island to bombard Fort Pulaski just across the Savannah River. White Confederates fled inland, and blacks went to other less inhabited islands. At the war's end, former Daufuskie slaves and others settled on Daufuskie along public roads and near churches. Freedmen received property. Two plats express precisely this divide (FIGS. 9, 10). H. M. Stoddard purchased 840 acres in 1850 indicating the existence of a settlement of slaves and a big house, and an 1884 plat indicates the subdivision of properties given over to freedmen, as an echo of the promise of forty acres and a mule, but with notably smaller acreages and mainly as an effort to keep blacks on the island as a labor source.

A new geography reflected the new status of freedmen, and architecture showed both tradition and innovation (FIG. 11). The house of Agnes Simmons represents the most traditional of forms. Built around 1900 and constantly repaired and added to, the house has a classic Creole form. Showing affinity for French planning and Caribbean envi-

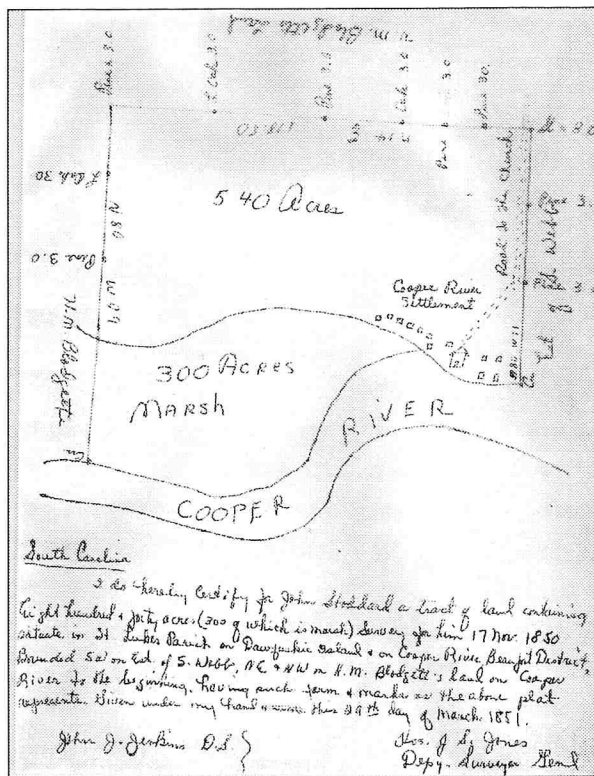


Figure 9



Figure 11

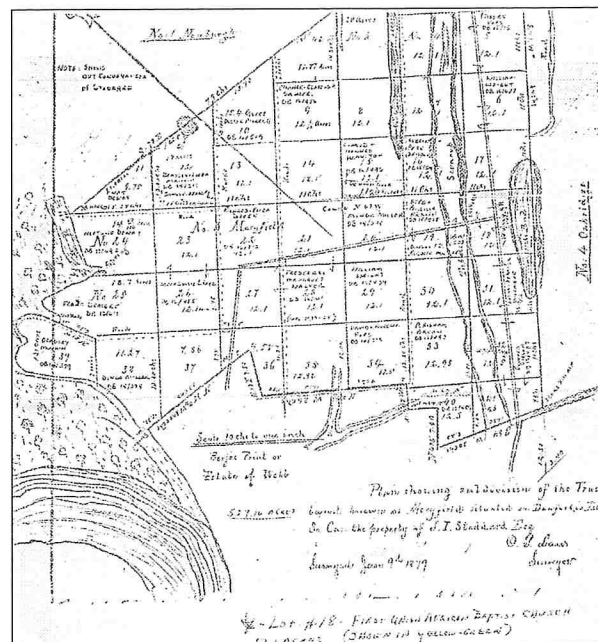


Figure 10

ronmental influences, the house was raised slightly off the ground, featured a hipped roof, and included a two-room core with wrap-around verandahs, often added on in sections as material, or time, or labor, or need demanded, and then gradually taken over as living space, in a "cabinet" manner. Said to be the oldest person on Daufuskie, Agnes Simmons seems to have retained the oldest and purest form of Caribbean influenced architectural form.

Part of the explanation for Agnes Simmons's house being built and enlarged, was that from the from the 1880s through the 1930s black residents experienced perhaps the greatest prosperity the island had ever known (FIG. 12). Lewis Paul Maggioni, an immigrant from Monza, Italy settled in Savannah and with his son Gilbert Phillip Maggioni became the driving forces in oyster harvesting and canning at a time when oysters became South Carolina's most valuable fishery. Maggioni became the single largest producer of "cove" or canned oysters in the world. Beginning with a raw shuck oyster house on Daufuskie Island in 1883, Maggioni



Figure 12

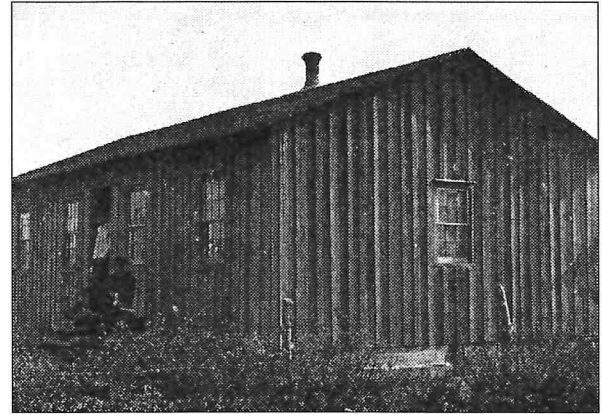


Figure 13



Figure 14



Figure 15

soon operated a full oyster factory, as shucking and canning facilities were known. Black men harvested the oysters using long tongs to grab the oysters and pull them up to sixteen to eighteen-foot bateaus, or wide beamed, flat bottomed boats. A larger sailboat would tow one or two of the bateaus to the processing center. The challenge of transportation resulted in the dispersed places of processing. The labor-intensive tasks of harvesting, shucking and processing resulted not only in a boon for various well located sites near productive oyster beds, and lots of ancillary enterprises like cutting wood for steaming facilities and providing foodstuffs, but even required the hiring of "Hickeys," as seasonal Polish workers were known (FIG. 13). Coming to the Daufuskie

on a weekly basis, Hickeys stayed in a residence hall, or "Hickey house," which served as a bunkhouse for as many as 30–60 polish workers.

As a result of the wealth that came to the island, many homes were built and added onto and new social divisions in society were expressed in houses built with a more regulated plan. At the same time that the classic Creole house form was built, the much more dominant house form, a Creole cottage appeared with a side-gabled roof and a very distinct central passage plan. Examples abound (FIG. 14, 15). Shown here are the Joe and Rosetta Robinson House and the William Bryan House on Bryan Road. These are classic Creole forms in the sense of their integrating diverse environmental and cultural

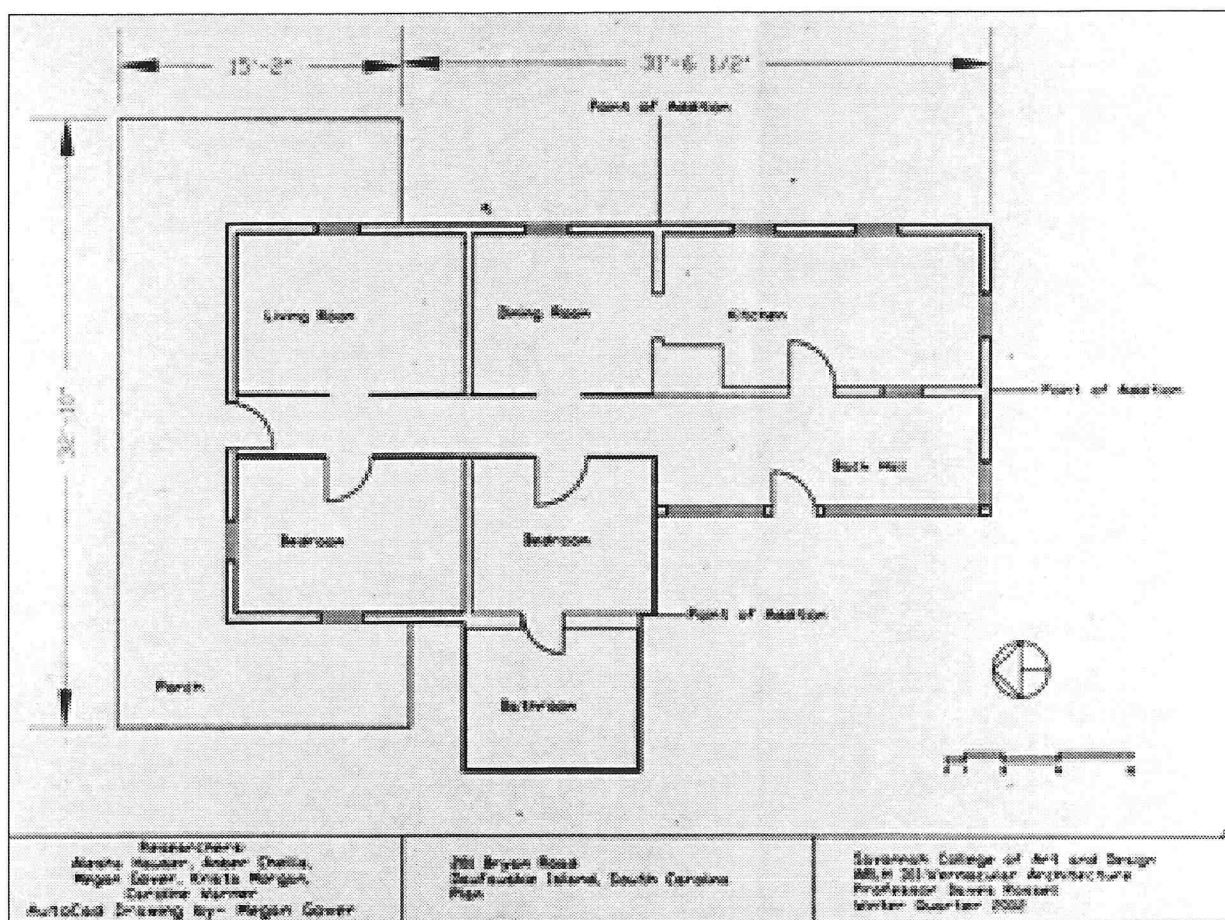


Figure 16

influences. Most notable are the Caribbean wrap-around gallery, and the elevation off the ground, but upon entering one is struck by the tight African proxemics in rooms often as small as nine by nine, but also a very formal arrangement of space.

The most common plan is the central passage accessing a single or double file of rooms and leading to ell extensions in the rear that are often moved through from room to room (FIG. 16). As Henry Glassie noted, the transition from a two-room, hall-parlor plan to one with a buffering space such as a lobby entry or central passage shows the movement from an open to a closed form, from a society of relative equals to a society widely differentiated. Apparently, as prosperity elevated some in Daufuskie society, it repli-

cated transitions seen in houses in England and Ireland and Europe and the American colonies. Interestingly, instead of being the seventeenth and eighteenth centuries, we see this on the cusp of the twentieth.

Additions bespeak some of the more dramatic change to occur. Houses were always revamped. A surprisingly common alteration was to take a one- or two-room cottage and extend it to the rear and possibly to the side to give it a new roofline and create an altogether bigger house. A house colloquially known as the Haint Blue house, due to overall light blue color was suspiciously large, and upon investigation, revealed at its core a modestly sized but remarkable half-timbered original structure with mortice and tenoned studs (FIG. 17).



Figure 17

This was apparently expanded to a large central passage Georgian cottage using dimensioned lumber and cut nails (FIG. 18). A nearby house called the yellow house shows a similar history of additions, although in its case the original one-room structure with a gable roof that was traditionally brace-framed was added onto by a projecting front gable wing of dimensioned lumber (FIGS. 19, 20). You can see the change in framing in the rear view. Most important, this created a unique version of the single most popular house form in the mid to later nineteenth century, the Upright-and-Wing, the Gable El, or as Dell Upton calls it, the Bent House. This is the only example of this house type on the island. These houses were literally and figuratively on the Daufuskie front line in addressing the standards and ideals of the modern age. New materials were sometimes used to reinforce and extend the traditional character of the people, but sometimes the new material helped push its users into a new identity, up-to-date with the world.

Daufuskie is rife with examples of precisely this tension between tradition and innovation. The island's main public buildings were the Oyster Society Union Hall, the First Union African Baptist Church (1st blt. 1881, destroyed 1884; 2nd blt. 1885), and the Mt. Carmel Baptist Church (1st blt. 1901, destroyed 1940; 2nd blt. 1940). The Oyster Society reused a former residence purchased in 1921 and served for sixty years as a fraternal, or social aid and plea-

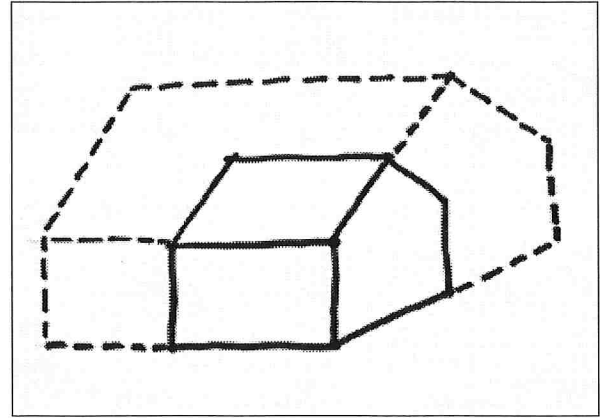


Figure 18

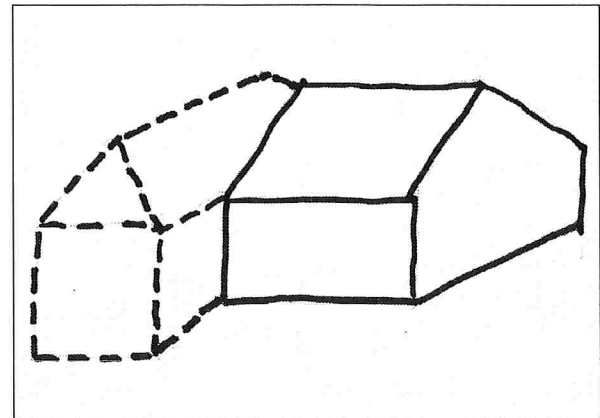


Figure 19

sure club (FIG. 21). The Oyster Society (1919–1980) met downstairs and the Knights of Pythias (Pity) (1916–1934) and Odd Fellows (1927–1930) upstairs. Such unions and fraternal organizations were highly significant in the black community signaling a sense of community, self-determination, and aspiration to public ideals as these pins suggest. They also provided social interaction, and literally acted as a bank for funds that could be used when members or their families were sick or disabled and could not work. And like other fraternal societies there were elaborate initiation rites and vows of secrecy. It was here, and I am speculating at this point, that fraternal mystery and Gullah conjuring com-



Figure 21



Figure 22

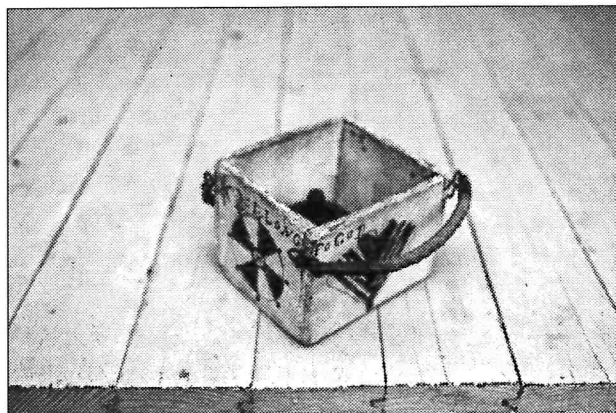


Figure 23

bined, or at least overlapped. Descriptions of ceremonies with open coffins and blood ring a familiar bell to blue root Gullah medicine--aspiring to popular social custom, while continuing to practice traditional activities--giving the appearance of normal up-to-date character, but carrying on in a deep and historic manner. This seems much like what the anthropologist Victor Turner called liminality, or the ability to bridge identities, to be one thing and yet another, simultaneously.

The church too acted as an intermediary between respectability and societal expectation and deeper African-American folk beliefs (FIG. 22). The church fulfilled the need to retain traditional ideals and beliefs, but to clothe them in popular and acceptable forms. The First Union African Baptist Church presents a classic temple-fronted design, but it was a bastion of independence. The Baptist faith attracted free blacks because there was no church hierarchy, no oversight of local beliefs and the Daufuskie sermons to this day are at least part in a kind of spoken blues in nearly unintelligible Gullah tones. Perhaps most intriguing, inside is what appears to be an offering box, but there is "chool bell" written on one side and "berlong to God" and perfectly within it fits a bell (FIG. 23). And then there is a crow—perhaps flying to Africa, as African folklore often spoke. Such an institution is engaged in the normative society, but it is also engaged in remembering and keeping old traditions alive. And just behind was the praise house, the church's origin from times of slavery, where blacks would go for gathering in an unsupervised setting. This is a reconstruction of the 1823 original. And beyond that are the remnants of African-American graveyards decorated with broken pots and pitchers.

The flusher times faded as motorized vessels allowed Maggioni to centralize his oystering operations, but other oystering operations opened and relative prosperity continued. In 1913, as black children were still learning in praise houses adjacent to the two churches on the island, as they had since the end of the Civil War, the Daufuskie School for white children was built. In 1920, the county built a public dock at Benjie's Point, as the island's population reached

two thousand. The W. P. A. eventually built Mary Fields Elementary in 1934 as a hurricane destroyed Mt. Carmel Baptist Church and its Praise House School (FIG. 24). The school opened with 108 students and two teachers, and in 1940 built the Janie Hamilton School following ideas of school building established by the Julius Rosenberg Foundation (FIG. 25). Electricity came in 1951.

Life rolled along. And then the real hurricane came. Charles Fraser, a twenty-one-year-old developer from Hinesville, Georgia, the gateway to Fort Stewart, started the 5,700-acre Sea Pines Plantation on Hilton Head Island in 1959. The same year increasing factories and untreated sewage along the Savannah River forced the South Carolina Health Department to close all oyster dredging. The White School closed in 1962. The island population dropped to 130 residents in 1967. And then came Pat Conroy, young graduate of the Citadel, and optimistic young teacher who began teaching grades five through eight at Mary Fields Elementary in 1969 (FIG. 26). His novel of the experience *The Water is Wide* came out in 1972, and two years later came the film, *Conrack* with John Voigt. He described—and many say exaggerated—a world where the children did not know the English alphabet, they had never heard of Halloween, and didn't know the names of the ocean lapping on their shores. When he taught them, and he also wrote the superintendent of schools “denouncing the school system for its cruel incompetence” he was fired for conduct unbecoming a professional educator and insubordination. About the only going concern was the Scurry Lodge nightclub, known variously as Cap'n Sams, that attracted late night Savannahians by operated a no-holds barred atmosphere, complete with women of negotiable affection and private rooms (FIG. 27).

It is from the 1980s to the present that change has hardened. In 1980, the island's population stood at sixty-five with fifty blacks and fifteen whites. Just as the last members of the Oyster Union Society Hall divvied up the remains of the treasury and sold the hall, so did Charles Cauthen, an enterprising young real estate developer from Hilton Head Island, put together the Daufuskie Island Land Trust Com-



Figure 24



Figure 25



Figure 26

Figure 23



Figure 27

pany with another real estate agent turned developer Steve Kiser, and the financial backing of Dallas-based Haliburton Oil. Cauthen said "I was spellbound on my first visit in 1972. They were singing and dancing at Cap'n Sams [restaurant]. I ate deviled crab so thick and tasty it made you smack your lips. I strolled down a road into a deep jungle that felt magical. I had to build a bed-parlor-and sink hideaway in there."

Part of the property Kise amassed, Haig's Point plantation, sold as a whole to International Paper, the second largest U. S. landowner after the federal government, in 1984 (FIG. 28). Seventy-five million dollars later, 1,040 acre Haig Point resort opened in November 1986. With the potential of nine hundred and fifty homes and plantation condominiums, amenities included a twenty-hole Rees Jones golf course, a beach club, tennis courts, and stables.

Lots sold for between seventy thousand and half a million dollars. The Melrose Club, a ninety million dollar, 722-acre private club followed in July 1987, originally hoping to sell 1550 memberships. Bloody Point opened another 330 acres to development in 1991. And a heavy shadow lies over the Oak Ridge tract with 532 acres, and the Webb tract with 725. The houses we have looked at today are in the "historic areas" (FIG. 29). The Melrose brochure has it "Daufuskie / a sky of blue, and a sea of greens / a celebration of golf, of family and of putting the passage of time back in its place"—whatever that means. Pat Conroy said it more bluntly, "Blacks no longer have to fear the Klan. Now they have to fear golf courses and country clubs."

So, where is all this change going to? Henry Glassie, in a recent book on material culture contrasted the western

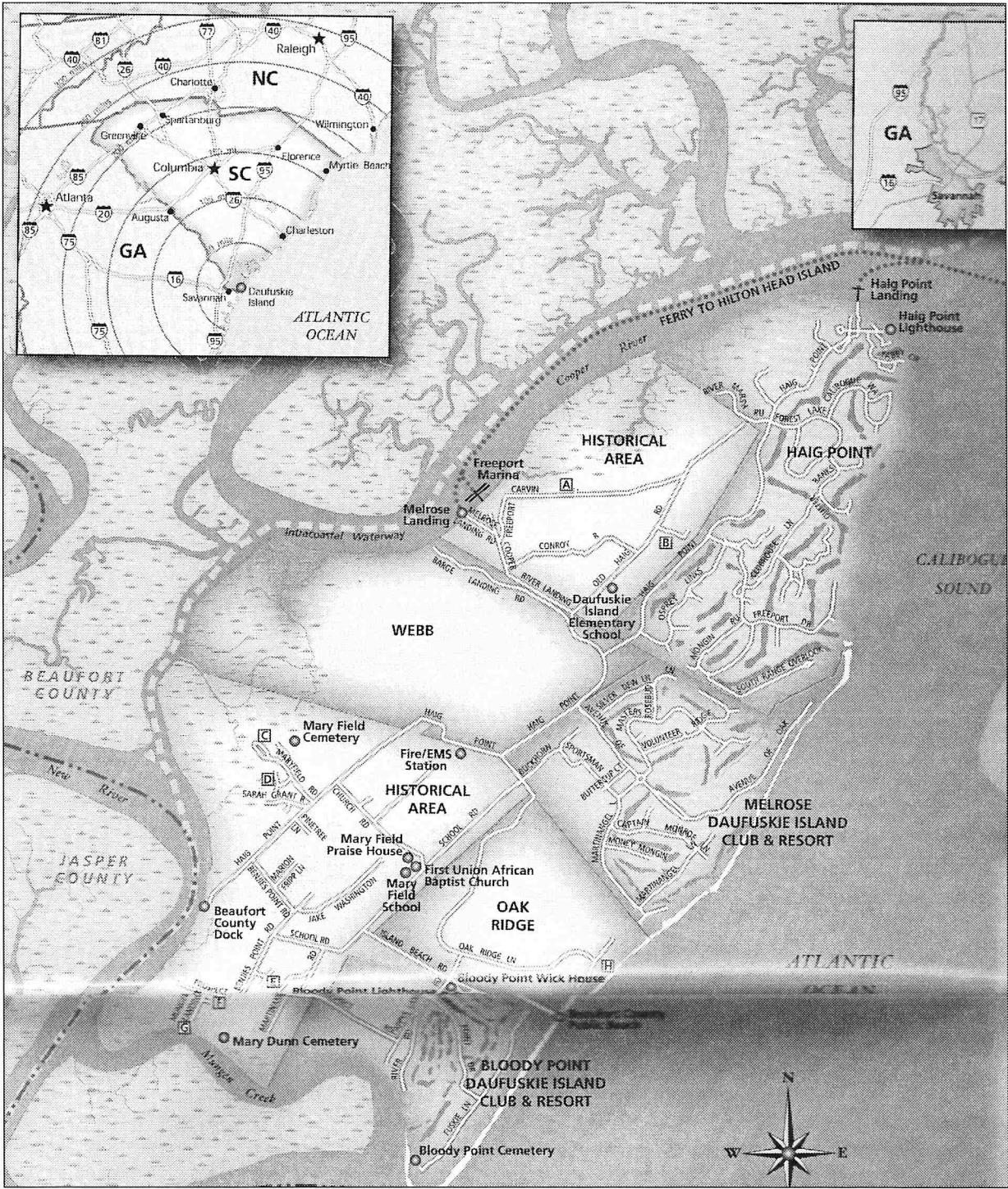


Figure 28

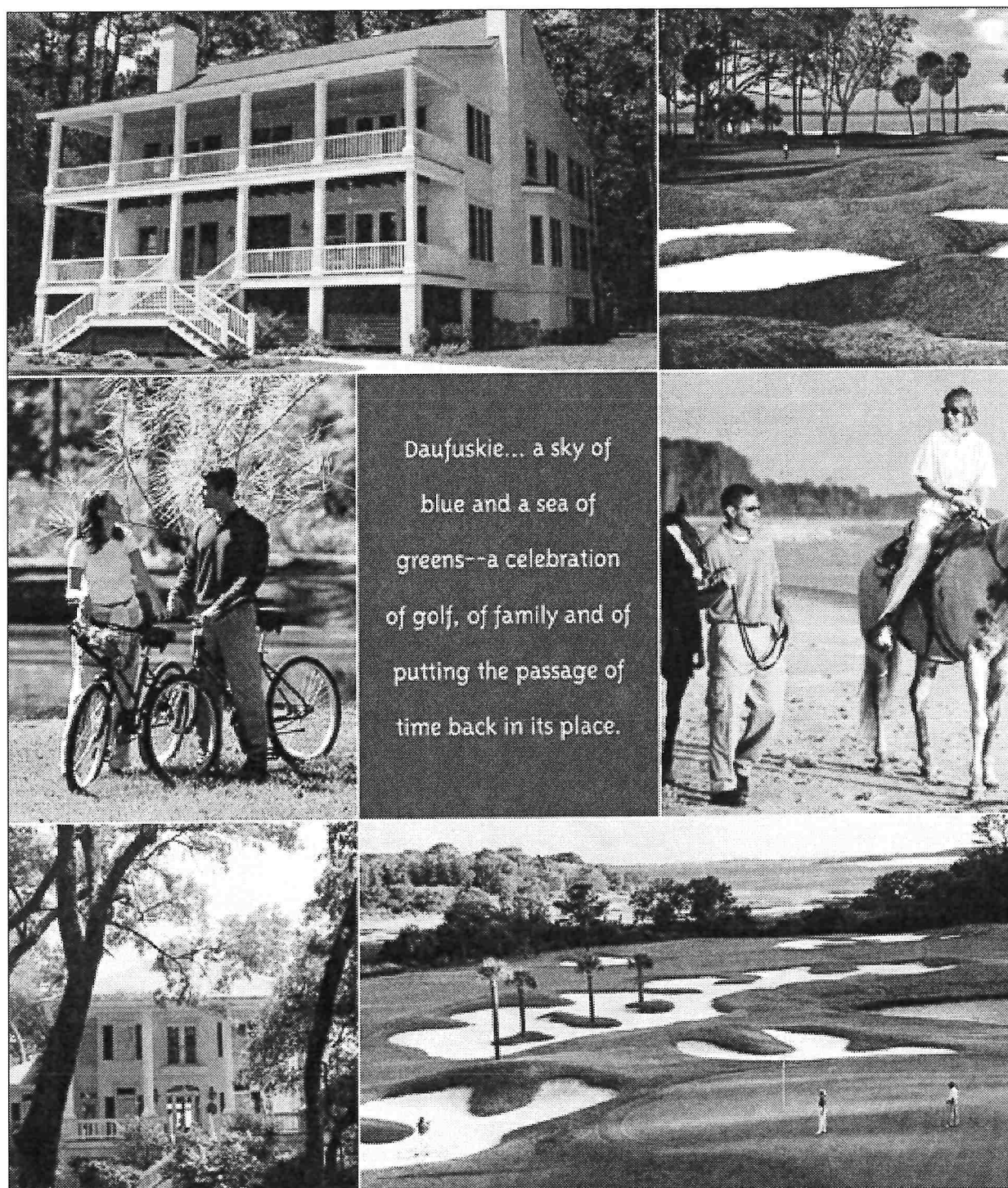


Figure 29

view of history as a narrative driven by conflict and challenge versus non-western views that celebrate a continuity of belief and simple life. The Gullah, achieving identity in a marshy netherland away from the world, existed and indeed changed and blossomed when the economies were local, when their skills were central. But the western narrative caught them. As gas powered boats and cars and trucks redistributed the oyster processing to more centralized locations, and then, very abruptly, as oyster harvesting was stopped by government regulation, and then as the service economy redefined the island as a resort, the economic livelihood of the Gullah people dried up, and the community and its homes began to wither away.

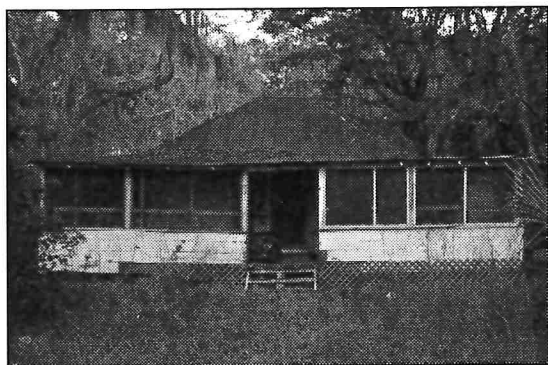
But in the end, it is further change that continues to reiterate the theme of this paper. Efforts at development continue, but without a bridge they are slower than projected. Efforts at history continue on several fronts. Some residents, probably no more than a dozen continue to live in a very private and self-sufficient manner. Billie Burns and Sallie Ann Robinson have gathered history and recipes (FIG. 30). Roger Pinckney narrates and in some cases acts out some of the great dramas of the island (FIG. 31). And Rob Kennedy and Bruce Allen, corporate retirees who, while members of the gated communities live in what is now called the historic section of the island, have garnered considerable funds and purchased and rehabilitated the Mt. Carmel Baptist Church no. 2 as a museum of the island (FIG. 32) And I and my colleagues and students watch it all go by and draw it and photograph it and think about what it means (FIG. 33). While there are many stories to be told, I hope this one shows some aspects of Daufuskie Island and its African Americans in a changing world.



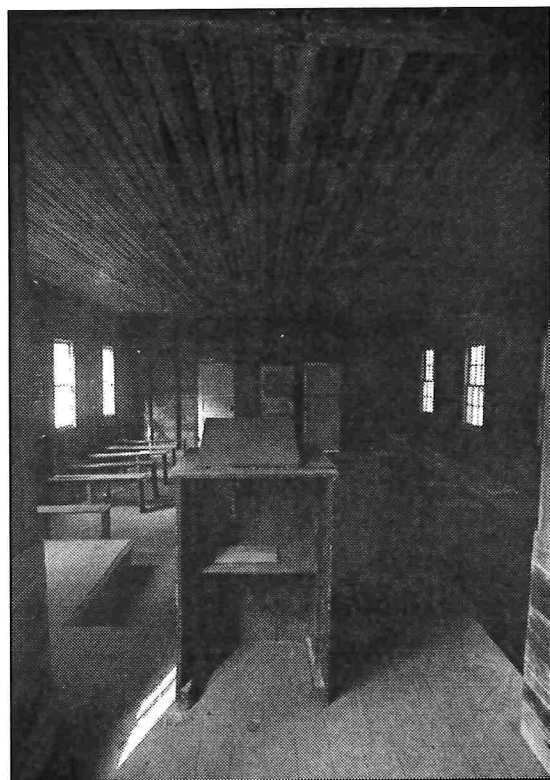
Figure 30



Figure 33



Agnes Simmons House, c. 1925



Mount Carmel Baptist Church no. 2

1. **Agnes Simmons House, c. 1925**
281 Old Haig Point Road

The most classically Creole house on Daufuskie is the c. 1920 Kearsse-Simmons or Agnes Simmons house on Old Haig Point Road. The house contains many design components typically associated with the Creole house: low-sloped hipped roof, elevated foundation, wrapping verandas with a second low-pitched roof, overhanging eaves, and an asymmetrical floor plan. The expansion of the house from its original construction is also typically Creole. This house shows the relationship between open and closed spaces in the traditional Creole style. Open space of the veranda was enclosed to create interior living spaces or cabinets. A small open porch or loggia exists between the two cabinet on the rear veranda. The interior is an asymmetric double-pen, double-pile configuration. The rooms are small and of varying sizes, ranging from eight-feet-by-eight-feet to eleven-feet-by-twelve-feet. The overall dimension of the original closed section was twenty-feet-by-twenty-feet. Brick piers elevate and support the house. This house features dimensionally cut lumber, wire nails, and a more sophisticated roofing technique than the typical Creole house or cabin found on Daufuskie. The kitchen and the bath are in the rear and were later modifications. The house has no chimney.

2. **Otis Stafford House**
Old Haig Point Road

What was once a side-gable double-pile Georgian coastal cottage has been opened up in the interior, but still shows the characteristic side gable form with porch running the full length of the front of the house.

3. **Mount Carmel Baptist Church no. 2/
 Billie Burn Museum, 1941**
52 Old Haig Point Road

The Mount Carmel Baptist Church No. 2 was built in 1941 from lumber salvaged from its predecessor the Mount Carmel Baptist Church no. 1 which was destroyed during a storm. The church was

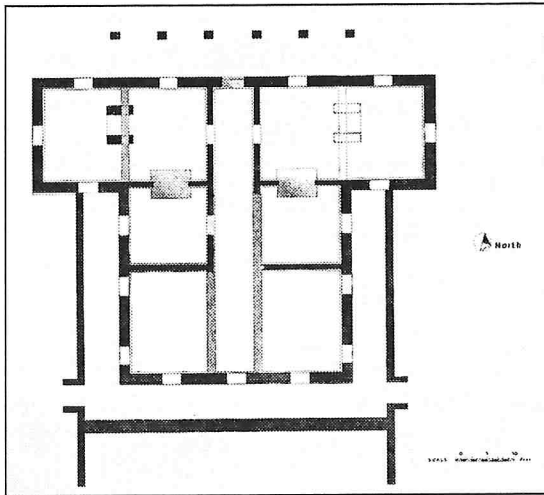
built to serve the congregation on the north end of the island, but was abandoned soon after it was built. For a short time, in the late 1960s, VISTA volunteers transformed the building into a library. The Daufuskie Island Historical Foundation bought the church in June 2001, renovated the building and dedicated it as the Billie Burn Museum in 2004. Billie Burn was an enthusiastic longtime resident of the island. Her book, *An Island Named Daufuskie*, is an excellent resource of island history, folklore, and tradition.

The Mount Carmel Baptist Church No. 2 was constructed in the Greek Revival Style, but it is much simpler, smaller and less refined than the First Union African Baptist Church. It follows a basic basilica plan with a projecting windowed apse. Interior walls were unsheathed and planks supported by two-by-fours served as benches. There is no steeple.

4. **Janie Hamilton School, 1940**
Old Haig Point Road

The Janie Hamilton School is a one-room schoolhouse which was built on its current site in 1940. The school was built after the Mount Carmel Baptist Church No. 1 and praise house were destroyed in 1940. The school served the children on the north end of the island. A WPA crew of local islanders, the same crew who built the Mary Fields Elementary School, built the building on land donated by Janie Hamilton. The school operated for several years until it was closed. Janie Hamilton used the structure as her home until her death after which the building was used for a variety of community functions.

This building is very similar to the Rosenwald One-Teacher Community School Plan No. 1-A although its erection date occurred after the Rosenwald matching grant funding had ceased. The bank of windows on one elevation, the opposite row of breeze windows, the chimney placement, and the blackboard location are exactly as on the plan. The building was restored in 1994.



Haig Point Plantation, c. 1833

5. **Haig Point Plantation (drive-by), 1984**
Haig Point Road

Final defeat of the Yemassee Indians by the English in 1728 opened the areas between Hilton Head Island and Savannah to trade and settlement. General Oglethorpe's settlement of Savannah in 1733 was the impetus for the creation of the baronies and the development of plantations in the region. George Haig I, a Scottish merchant, purchased property on the north end of Daufuskie. This land remained in the family for several generations until it was purchased by the Mongins in 1810 and Herman Blodgett c. 1833. Blodgett built a traditional southern plantation with an imposing mansion, tabby slave quarters and outbuildings. In 1850, Blodgett sold the property to Squire Pope, a prominent mainland plantation holder. During the Civil War, the mansion was dismantled and destroyed by Union forces. The Popes were able to regain their land after the war and, except for a small portion which was purchased by the government for the placement of the lighthouse, the land remained within the Pope family until the early twentieth century.

International Paper Realty purchased the property in 1984 and transformed Haig Point into a private 1050-acre residential community featuring two eighteen-hole golf courses, equestrian facilities, restaurants, a beach club and other amenities. Ownership was transferred to Haig Point members in 2001. Currently there are approximately two hundred twenty completed homes and about one hundred full-time residents.

5a. **Tabby Slave Quarter Ruins**
(not visible from Haig Point Road)
Haig Point Plantation, c. 1833

Found within the boundaries of Haig Point Plantation close to the embarkation dock are the ruins of eight tabby slave cabins built c. 1833. Tabby was common to the South during the colonial and antebellum periods. Brought to the region by the Spanish via Florida, tabby was a type of concrete formed by mixing a shell aggregate, with kiln fired oyster shell based lime, sand, and fresh water. The material was then poured into a mold or shaped into a brick. Both cast and brick making techniques were utilized in making the

tabby. The material was economical, durable, and fireproof. These structures would have served as homes to the slaves working the Haig Point Plantation during the antebellum period.

**5b. Haig Point Lighthouse (not visible from Haig Point Road)
Lighthouse Lane, 1872**

Five acres of land were purchased by the government from the Pope family in 1871 for the placement of two range lights. The two-story Victorian keeper's cottage, built in 1872 by James H. Reed, doubled as the rear range light with an off-centered square tower topped with a bracketed balustrade platform and an octagonal lantern. The lantern was lit with a fifth-order Fresnel lens. The fifteen foot front range light was moveable and located a short distance away. In the dark, ships would align the two lights for safe entry into Calibogue Sound.

The keeper's cottage/rear range light was built on the site of the Blodgett mansion. One of the original tabby fireplaces can be seen through an opening above the mantel on the first floor. The outline of the mansion's tabby foundation surrounds the smaller lighthouse. The lighthouse was decommissioned in 1922. The lighthouse was restored and rehabilitated in 1986. It currently functions as a guest house. The original Fresnel lens is still located in the lantern.

**5c. Strachan Mansion (not visible from Haig Point Road)
Haig Point Plantation, c. 1910**

The c. 1910 Creole style Strachan Mansion at Haig Point Plantation came to the island via St. Simons in 1986. This upscale vernacular Georgian plan building has tiered wrapping verandas and a hipped roof. International Paper purchased the mansion for one dollar on condition that it was to be relocated. The large building was moved by two barges and reassembled near to the Haig Point embarkation dock. This building currently serves as a restaurant and clubhouse for members and their guests.

6. **Daufuskie Island Resort and Breathe Spa (Drive-by)**
Melrose and Bloody Point Plantations, 1984

Two of the remaining large tracts of land, the antebellum Melrose and Bloody Point Plantations were purchased by several Hilton Head businessmen in 1984, forming the Melrose Company. The plan was to develop the site into a world class residential and resort facility featuring exclusive homes, a one hundred and seventy-room hotel on the beach, vacation cottages, two championship golf courses, an equestrian and tennis center, a conference center, and other amenities. In 1997, ClubCorp of Dallas, Texas purchased the Melrose Company holdings. In recent times, Tiburon Hospitality Management, LLC purchased the property which is currently managed by West Paces Hotel Group. Today, the resort also includes an internationally marketed spa and a private school.

7. **Webb Tract**
Old Haig Point Road

The Webb tract, originally called the Newburgh Plantation, was purchased c. 1818 by Samuel B. Webb. The land was sold for unpaid taxes after the war to W. D. Brown. Brown granted timber rights to the property in 1910, and the Hilton & Dodge Lumber Company of Darien, Georgia was hired to log the forest. Islanders were employed to assist in the logging of the Webb tract. A train tract, used to transport the timber, was laid across the island stretching from Mongin Creek to Freeport. A steam locomotive with several flatcars was brought to the island by barge to move the fallen trees.

This seven hundred and thirty acre tract of land has come under considerable scrutiny over the past four years. The original development plan presented by the current owners, Plantation Land Properties, included mixed-density residential and commercial development and a two hundred eighty slip inshore lock-harbor marina. In an agreement recently reached with the Carolina Coastal Conservation League (a nonprofit environmental group dedicated to protecting the natural environment of coastal South Carolina), the plan has been modified to replace the lock-harbor marina with a more environmentally friendly tidal dam, reducing the number of slips to fifty and creating a large saltwater marsh

lagoon which will be flushed daily by the tides.

8. First Union African Baptist Church, 1884
259 School Road

The oldest church on the island, originally dedicated to serving the African-American congregation living on the south end of the island, the First Union African Baptist Church was built in 1881 and rebuilt in 1884 after a fire. This church is a rectangular-plan framed building with heavy Greek Revival influence. It was built by Mingo Miller and is original to its site.

The building is one full story with a small second-floor balcony in the rear. It has a Greek pediment front with a recessed porch. The rear of the church has a projecting polygonal apse. The front-gable church is clad in weatherboard clapboard, and painted white with gray trim. An octagonal louvered steeple crowned with a conical silver-painted metal roof and a gilded cross is mounted upon the roof.

The interior of the church is a basic basilica plan. The pulpit is recessed into the apse and is raised on an octagonal dais, the entrance being framed by a pair of white square columns which support a brown painted segmented arch. The church was restored in 2000.

9. First Union African Baptist Praise House,
2000 (reconstruction)
259 School Road

Located to the rear west side of the church is a reconstructed of the praise house; the original having been destroyed during the restoration of the church in 2000. One of four praise houses once found on Daufuskie, this building served as a school for the African-American children living on the south end of the island. It was also a place for individuals from the congregation to gather for prayer meetings and the traditional Gullah "shout" (a rhythmical combination of African beat and plantation melodies which created a mystical transcendental experience among its participants).



Mary Fields Elementary School

10. **Mickel-Johnson House, 1890**
88 School Road

The Mickel-Johnson House, located on high ground on School Road across from the First Union African Baptist Church, was a timber-frame, side-gable, single-room cabin in its original construction. The present day yellow-painted, horizontal-clapboard, tin-roofed house has been expanded through a series of additions, including a rear lean-to with kitchen and bathrooms, a three-room ranch-style front, and a pediment front porch. In the cabin attic, cut nails and hand hewn and sash sawn timbers are visible. The attached exterior chimney is constructed of Savannah red and grey bricks with lime mortar. The house has several roof pitches due to its numerous additions.

11. **Mary Fields Elementary School**
201 School Road, 1934

In 1917, Julius Rosenwald, a philanthropist and former CEO of Sears, Roebuck and Company, and Booker T. Washington, an outspoken advocate for African American education and founder of the Tuskegee Institute, combined their visions for philanthropy and education for the poor African-American to create the Julius Rosenwald Fund. Together the men developed the matching grant Rosenwald Fund. From 1917 to 1932, the Fund contributed to the construction of 5,357 in South Carolina alone. The Fund provided school plans which reflected the designers' concerns for an education-first functional design. The building was designed to be well lit, properly ventilated, and student-friendly. The two African-American schools on Daufuskie were built after the Rosenwald Fund stopped giving grants, but it appears that the buildings' designs were influenced by the Community School Plans pattern book published by the Fund.

The Mary Fields Elementary School located on School Road was built in 1934 to serve the needs of the one hundred eight African-American children living on the south end of the island. Prior to the construction of this building, the children were attending school at the praise house of the First Union African Baptist Church located next door. The school showed marked similarities to the Rosenwald Floor Plan No. 20 for Two Teacher

Community School. The window treatment seems to have been modified and the building has been altered by a c-1955 ell-addition, including a bathroom and a kitchen added to the rear. The structure was restored in 2004.

This building was made famous by Pat Conroy's best selling novel *The Water is Wide* of 1972, which documented his year of teaching at the school, and by the 1974 movie made from it, *Conrack* starring Jon Voight.

12. Silver Dew Winery

Island Beach Road, 1883

Built in 1883 and formerly known as the Bloody Point Wick House, this one-story, eight foot by ten foot Flemish-bond brick building with water table was rehabilitated around 1950 by Arthur A. (Pappy) Burn, a former assistant keeper, into a winery. Burn made wine using muscadine grapes, elderberry, pears, or other locally grown fruits or berries. Distinctive architectural features include a double-leaf paneled door entrance with a transom, segmented arch, and louvered shutters. The building was originally used to store the parabolic reflecting locomotive headlight used in the tower.

13. Bloody Point Lighthouse

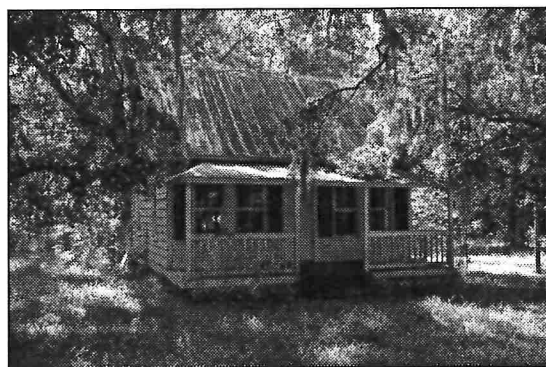
Island Beach Road, 1883

The Bloody Point Front Range, or Lighthouse, as it is commonly known, was built on five acres of land purchased from Henry Mongin Stoddard in 1882 to assist ships in their travels towards Savannah. Originally a front range light, the keeper placed a brass supported light in the front dormer window every evening. This building was twice relocated further from the eroding beach until it was replaced by a tower and permanently converted into a keeper's residence. The light was decommissioned in 1924.

Built by James C. LaCoste in 1883, this building is noteworthy as it is the only historic stick-style construction on the island. It is a one-and-one-half story, side-gable rectangular plan structure with recessed front and rear balustrade porches featuring four chamfered and bracketed columns. It also includes two internal



Mary Dunn Cemetery



Undertaker's Cottage

chimneys and a large central gabled dormer. The building was renovated in the late twentieth century and is privately owned.

14. Bloody Point Battlefield
Bloody Point, 1700–1715

Bloody Point is the name given to the land found at the southeastern tip of the island. Spanish friendly Yemassee Indians frequented the peninsula during their frequent raids on the English living in the coastal regions of South Carolina and Georgia. The Indians would then return to Saint Augustine with their plunder. Spanish support of the Yemassee population resulted in several bloody confrontations. A retaliatory attack by an English scouting expedition on a local Yemassee hunting party in 1715 resulted in a bloody massacre, hence the name, “Bloody Point.” The land is now part of Bloody Point Plantation which is a division of Daufuskie Island Resort and Breathe Spa.

15. Mary Dunn Cemetery
Prospect Road

16. Bryan-Herter House/Rusted Lava, c. 1910
168 Benjie's Point Road

The original historic section of the Rusted Lava or Herter House at 168 Benjie's Point Road is a one-and-one-half story side-gable structure measuring approximately twenty-six-feet-by-twenty-feet with a seven foot wide porch which wraps along three sides. The Georgian plan interior has rooms of two sizes: eleven-feet-by-eleven-feet and eight-feet-by-eleven-feet. The house is currently occupied and is in excellent condition.

17. Undertaker's Cottage, c. 1940
School Road

Several of the houses on Daufuskie were built with a steep side-gable roof. The pitch of the gable is steeper than that seen on the

Mickel-Johnson or Lillie Simmons cabins. These houses may have been built with the higher pitch to allow for a larger second-story living space or as a cooling mechanism for the rising hot air. One example includes Joe and Sarah Hudson Grant's house or as it is commonly known the "undertaker's cottage", on School Road. Joe, the island's undertaker until his death in 1952, and Sarah, the island's midwife and later undertaker were key residents on the island. This structure is a one-and-a-half story, gable-roof frame residence. Variations in style seen in this house which may be due to renovations include the containment of the front porch within the front façade roofline. This house also has an ell-addition. The embalming shack lies to the right rear of the house.



17a. Parker House, c. 1910
School Road

Perhaps the most intriguing structure on the island, this house shows as many as five stages of construction. An original single-pile Georgian cottage with frame exterior walls and partition interior walls was added to creating a full double-pile plan. The structure was then extended laterally providing for another window on the front façade, and offsetting the entrance. The original extension to the rear and this lateral lengthening led to an enlarged roof, hipped in form. A large ell was built to the rear, or a structure was moved into this position. This was then extended later apparently enlarging the kitchen, and creating an end gable. It seems likely that the large ell was actually another structure that was moved adjacent to the front building and attached to it. A verandah extends across the front of the building and down its south side. Unfortunately what amounted to perhaps the largest building on the island is now just a ruin being taken over by the brush.



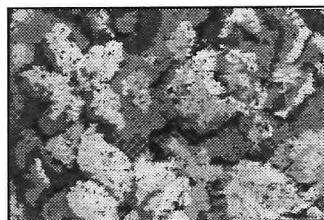
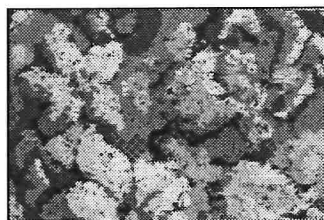
Janie Simmons House and Compounds

18. Janie Simmons House, c. 1910
97 Benjie's Point Road

Several other houses on Daufuskie exhibit the Creole cottage style. Examples include the Janie Simmons house on Benjie's Point. This home appears to be very similar to the Joe and Rosetta Robinson house. The Janie Simmons house is interesting because it is part



White School



James and Maybell Williams House floor sample

of a complex of family units and is a good example of the native islanders' use of landscape space.

Traditionally, Africans held a different perception of landscape than the Europeans. Homes were small, so extra materials or possessions would be collected or appropriated for possible future use and stored in the yard. The communal or family compound was common, with homes randomly spaced. Yards appeared disorderly and unbalanced, with concentrated areas differentiated into male or female space. Semi-public space was in the front of the house with the private space in the rear. Yards, often enclosed by a fence, were sectioned off for maintaining a successful vegetable garden, tending livestock, or for use as an extension of the kitchen or household work area. The front yard was used for visiting and greeting guests, and was often highly decorated with plants and other forms of ornamentation. Plants were chosen for their color and beauty and were often placed individually and centrally within a yard as a focal point surrounded by a border of rocks or shells. Rarely were plants massed as in an English style garden or used as foundation screens or edging. Traditionally, the yards were swept in order to keep them clean and to monitor the movement of garden varmints such as rats and snakes.

The Simmons compound contains several housing units, loose and tethered livestock, and miscellaneous equipment and outbuildings. The yard is not landscaped; it is purposeful. Janie Simmons is famous on the island for her deviled crab.

19. **White School, 1913** **2 White School Lane**

The Daufuskie School, or White School, was built in 1913 to serve the white children living on the island. This school operated continuously from 1913 to 1945 and intermittently until 1962 when it was permanently closed. The building has been used since as a residence for visiting teachers, a community post office, and as a volunteer fire department. Recently, this building has found a new use as a library. The white clapboard building is a one-room, one-story rectangular structure built in the Greek Revival style with a pediment front, cut cornice, and decorative colonnade porch. The front-gable roof is constructed of red corrugated tin.

20. **James and Maybell Williams House, c. 1920**
117 Bryan Road

The James and Maybell Williams house on Bryan Road is an adaptation of the exterior Creole house with the interior Georgian plan. The one-story house has a low-pitched hip roof over the central block, overhanging eaves, and a full-front porch which wraps halfway around the sides. Brick piers elevate the house eighteen-inches above the ground. There was a three-room ell-addition added to the rear extending to the east containing what appears to have once been a pantry, kitchen and bathroom. This was once one of the grander houses on Daufuskie. Large rooms, high ceilings (close to ten feet), crown molding, the piano in the salon, and other finishing details illustrate the affluence of the owner. Hand scored faux beadboard siding can be seen in the kitchen addition. This house is in extremely poor condition, and many sections are partially or totally demolished.

21. **Grant-Andrew Lee Bryan House, c. 1910**
110 Bryan Road

The Andrew Lee Bryan House on Bryan road is an interesting combination of the house and cottage form. It appears as if the original single-pile cottage was re-roofed into a hip style after additions were added, creating an enclosed porch space or loggia in the rear between the two additions. The original single-pile structure was twelve feet deep and was increased by additions on either side to the rear. The house is elevated on brick piers.

22. **William Bryan House, c. 1910**
82 Bryan Road

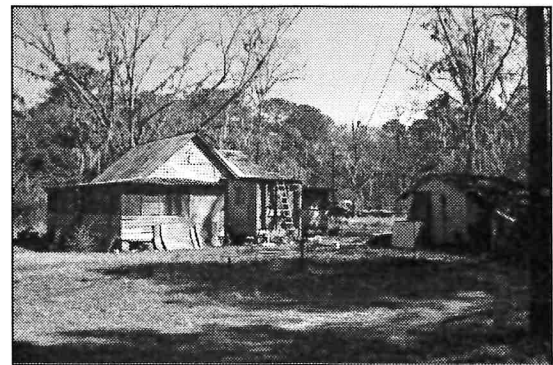
The William Bryan House, also on Bryan Road, is very similar in size and style to the Joe and Rosetta Robinson House. The additions to the rear of this house increased its size to be larger than the Robinson house, but the original dimensions of approximately twenty-three-feet-by-nineteen-feet are identical to the Robinson house. The external features and interior plan are common to both houses.



Grant-Andrew Lee Bryan House



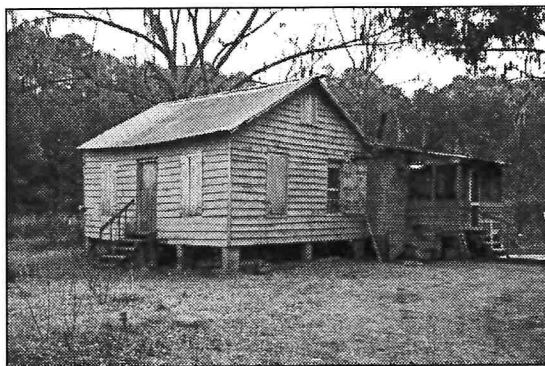
William Bryan House



Joe and Rosetta Robinson House



Lillie Simmons



Lillie Simmons House



Marshside Mama's

23. **Joe and Rosetta Robinson House, c. 1910**
126 Bryan Road

The side-gable Creole cottage is the most common historic housing type on the island. It has a 3:1 occurrence over the hipped-roof house. The house of Joe and Rosetta Robison on Bryan Road is an excellent example of the Creole cottage. Characterized by one-and-one-half stories, a side-gable roof, wrapping porches, and pier elevation, it contains many of the features typical to the Creole style. The interior space is divided into a symmetrical Georgian plan. The house has a later ell-addition kitchen added to the rear and a small bathroom added to the right of the main house. The rooms average ten-feet-by-nine-feet or ten-feet-by-ten-feet; although the kitchen was double the size, measuring ten-feet-by- eighteen feet. This house is in fair shape with some water damage.

24. **Lillie Simmons House, c. 1890**
Lillie's Lane

The Lillie Simmons house is a side gable, one-and-one-half story, clapboard cabin. It is elevated by concrete block piers, and has working shutters over its six-over-six windows. Five risers lead to the unprotected front entrance. An addition with an enclosed screened porch and kitchen was added to the rear of the house, changing the entrance from the front to the side. This cabin was occupied by a lone woman, Lillie Simmons, until two years ago when she moved closer to family.

24a. **Billy Boyd's Back Building, c. 1910**
Haig Point Road

This two-room hall-parlor plank-frame cottage is among the humblest structures surviving on Daufuskie. Notable features include a dirt porch, the suggestion that the attic was finished off, and one room having a stovepipe hole. There is the possibility that the building originally had a central passage as is common on the island. Haint blue paint covers the door, door trim, windows, and shutters.

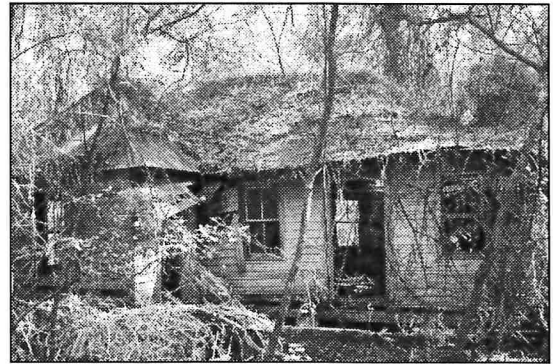
25. **Marshside Mama's, c. 1980**
Haig Point Road

26. **Upright-and-Wing, c.1900/c. 1940**
176 Haig Point Road

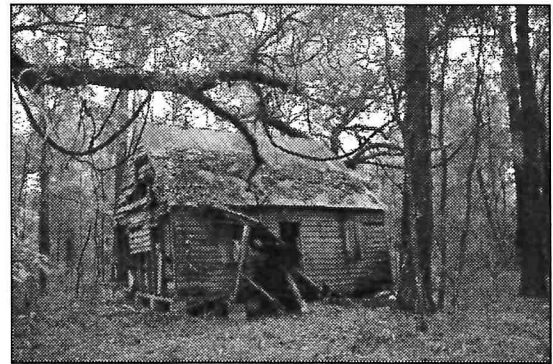
Another interesting home is located slightly to the south of the Bright house. Originally a hall-parlor, braced-frame, side-gable structure measuring eighteen-feet-by- sixteen-feet, this house was expanded with milled lumber to the left and front by a much later period hip roof, two room addition (ten-feet-by-twenty-one-feet). This house also had a rear hip roof ell-addition which has since completely collapsed. Although ruined, this house showed the original hall-parlor cabin being expanded and modernized into a balloon-framed, upright-and-wing. This is the only house on the island with such a modification, and it was painted the unusual color of yellow. This house is a unique example of Daufuskie's transition to popular picturesque styles.

27. **Grant House, c.1890, c.1920**
168 Haig Point Road

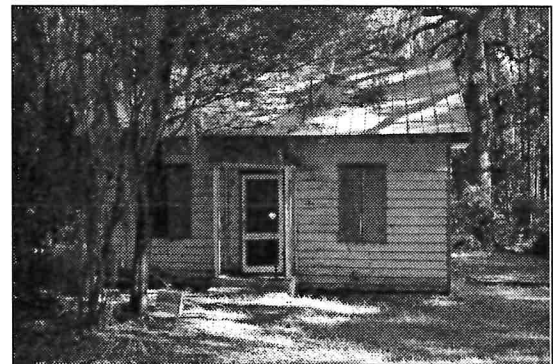
An additional house, now no more than a roofing system resting upon the ground, which suggests a pre-twentieth-century construction date, is the collapsed side-gable house at 168 Haig Point. The moderately sized half-timbered cabin with mortise-and-tenon studs was expanded, at a later date, to a large central-passage Georgian cottage using dimensioned lumber and cut nails. With the addition to the rear and one end, an entirely new side-gable roof with rafters running to the front as well as the new rear wall rose dramatically higher than what would have existed before. It was at this time that a stair was put in at the edge of the central hall. Many improvements such as new linoleum apparently dating from the 1920s to 1940s, as well as electricity, which came to the island in 1951, attest to the efforts to maintain and update the house. Since this building is in such poor condition, it is possible to view the framing and joints. This house, like many on Daufuskie, utilized hatching in the gable-end opposite the chimney. This



Upright-and-Wing



Grant House



Bright House

building collapsed in early 2006.

28. Bright House, c. 1935
186 Haig Point Road

An interesting exception to the Creole Style construction is the Bright house found at 186 Haig Point Road. This home is dated to the late 1930s. This side-gable house includes machine cut materials of a standardized width and length and wire nails, and a small projecting porch covering the doorway. The center hall is slightly off to the left and does not run the entire length of the cottage. A rear wing includes a kitchen and two storage rooms. Between the kitchen and the storage areas is a breezeway which runs the width of the kitchen. The house is painted white with light blue trim.

29. Stevens-Jenkins House, c. 1890
237 Haig Point Road

The late Deacon Jenkins (the previous Deacon at the First Union African Baptist Church) has three houses on his property. The white front-gable house closest to the street is similar to the other cabins found on the island although its gable-end is oriented towards the street. It is easy to see the structural changes made to this cabin over the past century. The historic clapboard still covers the south elevation. The original hall-parlor plan has been divided into four rooms. A door opening was made in the gable-end facing the street. The cabin is currently empty and used for storage. Deacon Jenkins's widow, Ella Mae, lives in the ranch house on the property, which, interestingly has been creolized itself with a deep front verandah.

29a. Steve Williams House / The Old General Store
Haig Point Road at Church Road

Facing Church Road, this one-story building originally seems to have featured one large room across the front serving as the store, which was accessible from the front and side, and two rooms to

the rear accessible via a hall at the west end of the building. A verandah originally extended across the front of the house and slightly over half way back the house. The current configuration of spaces shows filling in of the verandah to the west for an expansion of the kitchen, dining room, and bathroom.

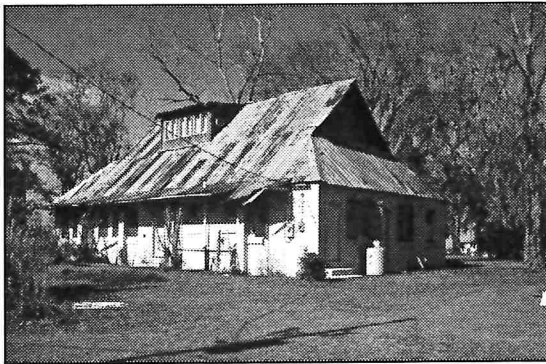
30. Union Sisters and Brothers Oyster Society Hall, c. 1890
Hinson White Road

The oyster industry flourished on Daufuskie and provided work for islanders from the time the Maggioni opened their first plant in c. 1880 until the closing of the oyster beds from Savannah River pollution in the 1950s. Daufuskie Oysters were famous among connoisseurs worldwide.

The Union Sisters and Brothers Oyster Society Hall was originally built from miscellaneous lumber salvaged around the island, c. 1890. It was located adjacent to the Piney Island Plantation's Chaplin family's oyster shucking factory at Chaplin Landing across the creek from Piney Island. It was used by the union workers from the L. P. Maggioni Company as a place to have meetings, socialize, and pay dues. Around 1920, the Union Sisters and Brothers purchased the building, dismantled it, and had it moved to its present location where it was used for a short time as a school. The dimensionally cut clapboard structure is a two-story gable-end rectangular building with shuttered windows and two door openings. Currently, it has no foundation and rests upon the ground. The interior is one large room with a raised platform at one end. The condition is poor. At present, the building is owned by the Daufuskie Island Historical Foundation and may again be relocated to land nearer to the Foundation's Billie Burn Museum.

31. White-Le Sesene House, 1916
120 Hinson White Road

The Le Sesne House at the end of Hinson White Road was originally a single-pile, center-hall, side-gable Creole cottage when it was first built in 1916. The house was later expanded with a lean-to addition to the rear, creating three more rooms and a back



porch. This house is raised two-feet off the ground by brick and wood piers. The house has full-front and full-rear porches, and one exterior chimney. It is occupied and is in excellent condition.

32. **Cap'n Sams Club / Freeport Landing Club**

Cap'n Sams Club at Freeport Marina offered a large dance floor overlooking the river, and small individual rooms for women of "negotiable affection" off the back. It was here that Charles Caution, one of the early developers of the island reportedly stood spell-bound as he ate devilled crab and dreamed of the island's possibilities.



**West Tour:
Inland Between the Savannah
and the Ogeechee**

General History of Effingham County*

ROBERT. A. CIUCEVICH, *Quatrefoil Consulting*

Colonial Era (1733–1776)

Following the founding of Savannah in 1733, General James Oglethorpe quickly set up a system of defensive positions to secure the site of Savannah from inland and river-borne approach. Oglethorpe established Fort Argyle on the Ogeechee River to protect the southern overland approach; Thunderbolt, on St. Augustine Creek, guarded the eastern flank; and various small, fortified hamlets to the south and northwest of Savannah were settled, primarily for defensive purposes. One of these hamlets, the Village of Abercorn, was laid out in 1733 near the Savannah River in present day Effingham County. Oglethorpe assigned 10 families to occupy the small settlement, which served as Savannah's northern most buffer.

Shortly after the founding of Savannah, The Society for the Propagation of Christian Knowledge approached the Trustees of the Colony of Georgia about the possibility of allowing a group of German Lutheran Salzburger to settle in Georgia. These German Protestants were among 20,000 followers of Martin Luther who were expelled from Salzburg, Austria in 1731 by Catholic Archbishop Firmian. The Trustees issued an invitation to 50 Salzburger families to settle in the new Colony, promising each family "three lots: one for a house and yard with the town, one for a garden near the town, and one for tillage at a short distance from the town." Under the leadership of Baron Georg Philip Frederick von

Reck, the first contingent of 300 Salzburger left England on the Purisburg in early 1734, arriving in Charles Town on March 12th of the same year.

Desiring to preserve their ethnic and cultural identity, the Salzburger requested that they be allowed to establish their own settlement independent of Savannah. Oglethorpe granted their request, helping them establish a townsite on Ebenezer Creek, 25 miles northwest of Savannah, in present day Effingham County. The Salzburger were stationed at Abercorn while houses were being built and a road was cut through to the new settlement, which they named Ebenezer, meaning "stone of help." Ebenezer was the second major settlement in Georgia.

Infertile soil and disease from constant flooding rendered the first settlement site unlivable. After two years of hardship and sickness claimed the lives of one third of the original settlers, the Salzburger asked Oglethorpe to grant them a new site. In 1736 the town was moved to a new site situated on a high bluff overlooking the Savannah River known as "Red Bluff," near the mouth of Ebenezer Creek, 17 miles northwest of Savannah. Oglethorpe based the design for New Ebenezer, as it was called, after his plan for Savannah. The new town site covered an area of about a quarter of a mile and was laid out with public squares, trust lots for public buildings, and 160 individual house lots.

Under the leadership of their pastors, Rev. John Martin Bozius and Rev. Israel Christian Gronau, the Salzburger flourished, making New Ebenezer the most prosperous and

* Excerpted from the 1999/2000 Effingham County Historic Resources Survey Report

efficient settlement in Trusteeship Georgia. In 1738 the Salzburger established the first orphanage in America, which was also used as a school and house of worship. By the early 1740s, the settlers built a frame church (Lutheran Church), sawmill, and gristmill, each the first in Georgia, as well as a rice mill, which was the first constructed in America. By 1741 the population of the town had grown to about 1200.

As the population of New Ebenezer continued to grow (German immigrants, also fleeing religious persecution, continued to arrive in the settlement until 1752), the Salzburger began to spread out into the countryside. The proliferation of plantations and small farmsteads along the Savannah River led to the establishment of new settlements, each built around a mission church. In 1751 the Salzburger founded a new settlement north of New Ebenezer across Ebenezer Creek, called Bethany. One hundred and sixty Salzburger under the leadership of William DeBrahm occupied the new settlement.

About 10 miles south of Ebenezer, another settlement, called Goshen, was established along the road to Savannah. Like Ebenezer, the church served as a focal point for each of these settlements. The congregations at Bethany and Goshen were outgrowths of the mother church at Ebenezer, and as such, were under the supervision of Jerusalem Church. In 1769 the Salzburger replaced the original frame church at Ebenezer with a new church made of hand made bricks.

By the late 1760s the German settlements stretched about 32 miles west from the Savannah River. The Salzburger farms cultivated various crops, primarily cotton, maize, rice, indigo, hemp, and tobacco. The Salzburger principal endeavor, however, was the growing of mulberry trees and the cultivation of silk, which accounted for half of the colony's silk production. A filature was set up in 1759 and in 1760, over 1,000 pounds of silk was exported from Ebenezer. A high point in silk production was reached in 1767 with almost one ton of silk being exported to England. By this time Ebenezer was the center of activity in colonial St. Matthews Parish.

After the establishment of August at the head of the Savannah River in 1736, General Oglethorpe commissioned

the construction of a road to connect the new settlement with Savannah. The Augusta Road, or River Road, as it was called, was built along the Savannah River, passing through St. Matthews Parish and the settlements of Abercorn and New Ebenezer. During the early years of the Province, River Road was the longest "white man's way" in Georgia. The construction of the road facilitated the establishment of new settlements north of the principal Salzburger settlements.

Two of these settlements, Tuckassee King and Sisters Ferry, sprung up around vital river ferries located near present day Clyo. In 1739 Gen. Oglethorpe established a ferry between his lands near Palachocolas in South Carolina and Tuckassee King Bluff in Georgia, a former site of a large Uchee Indian village. A second ferry, called Sisters Ferry, was established in the 1750s a few miles below Tuckassee King. These ferries were vital to the new colony because they linked South Carolina and the Northern overland trade paths with Georgia and the routes leading South to Savannah and the east Florida markets. In fact, the importance of this area to regional commerce predates the founding of Georgia. Mount Pleasant Bluff, located a few miles above Tuckassee King Bluff, was also the site of a former Uchee Indian settlement, and was a key point on an arterial Indian path long used by Carolina traders. Mount Pleasant later became an English trading post, where the colony maintained a small garrison and fort during the early days of Georgia. Tuckassee King, Sisters Ferry, and the Mount Pleasant area was first settled by South Carolinians, as well as some Salzburger.

Revolutionary War Period (1776–1782)

Effingham County, created from the colonial parishes of St. Matthews and St. Paul, was one of eight original counties established by the Georgia Constitution in 1777. John Adam Treutlen, a Salzburger, colonial representative, and a leading official of the Jerusalem Church at New Ebenezer, was elected Georgia's first Governor.

At the outset of the Revolutionary War, New Ebenezer was a thriving town with a population of about 2,000 people. In 1776 the Continental Army fortified the town. Following

the fall of Savannah in 1778, New Ebenezer was captured by Captain Archibald Campbell in 1779 and occupied by the British. A post and garrison were maintained at Abercorn, Mount Pleasant, and Tuckassee King, with a small artillery emplacement being established at Sister's Ferry. New Ebenezer was heavily fortified with earthen works and was set up as an advance magazine and storehouse for the planned siege on Augusta.

The British occupied New Ebenezer until 1782. Most of the residents, many of whom were not loyal to the crown, were forced to vacate the town after the British occupation, fleeing to their farms in the surrounding countryside. Many never returned. After the British were forced out of the town, those who returned found most of the houses had been badly damaged or destroyed. The Jerusalem Church had been greatly abused as well, having been used by the British as a hospital, storehouse for supplies, and finally as a stable. Although the town was partially rebuilt, New Ebenezer never fully recovered.

Early Republic (1782–1819)

Although the colonial-era settlements along the Savannah River remained important as transportation and trade centers during the late 18th and early 19th century, the population of the county began to move west as more people began to settle and farm the interior of the county. Instead of small concentrated towns or settlements, large, spread-out farm communities made up of numerous small and medium sized farmsteads were established.

After the end of the Revolutionary War, a system of local government was set up under the Georgia Constitution and the first county seat was established at Tuckassee King in 1784. The county seat was moved to Elbertston on the other side of the Ogeechee River near Indian Bluff in 1787, and again in 1796 to New Ebenezer. Because the population had become so spread out by the late 1790s, the Georgia Legislature created a five-man commission to designate a permanent county site within five miles of the center of the county. In 1799, the commission designated the site and named it Springfield.

During the late 1790s a road between Savannah and the new state capital at Louisville was built. The road, called Louisville Road, passed through the western part of Effingham County along the Ogeechee River. One notable settlement, the village of Marlow, was established along the Louisville Road in 1793.

Ante-bellum Period (1820–1860)



After the first decades of the 19th century, most of the Salzburgers had abandoned the earlier colonial settlements and established new farmsteads in the interior of the county. By this time the settlements of Bethany and Goshen had largely been abandoned. With no congregation to administer to, the mission churches at these settlements became defunct (the Methodists took over the Goshen congregation, building the present Goshen Church in 1820, one mile west of the original Salzburger church site). New Ebenezer, which experienced a brief rebirth following the devastating events of the Revolutionary War, persisted until the mid 19th century. In addition to the gradual abandonment of the town by westward settling farmers, the establishment of roads between Sisters Ferry and Springfield (Sisters Ferry Road) and between Springfield and Savannah (present day SR21) dealt a final blow to the town. Before the construction of the roads, traffic flow on the old Augusta

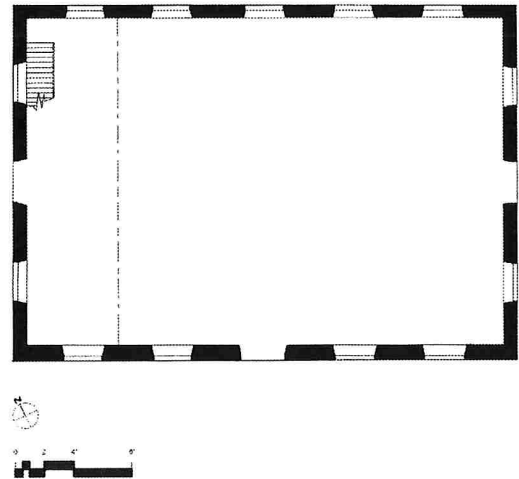
Road had already suffered due to the establishment of a toll bridge across Ebenezer Creek in 1824. No longer being the "gateway" between Savannah and the rest of Effingham, the town continued to decline. By 1855 the Jerusalem Lutheran Church and two houses (Gugel/Fail House, c. late 18th century) were all that remained of New Ebenezer.

Despite the abandonment of New Ebenezer, the Salzburger remained committed to their religious and cultural heritage. Although New Ebenezer ceased to exist as a town, the church and congregation at Jerusalem Church remained active and strong. Salzburger living near the Savannah River continued to return to their mother church, where services continued to be held in German well into the 19th century. The establishment of a new mission church in 1845, called Zion Church, in southwest Effingham County near the Ogeechee River, illustrates the continued influence of the mother church at New Ebenezer. The area that surrounded the church came to be known as the Zion Community and was settled as early as the 1820s and 1830s by such old Salzburger families as the Conaway's, Dasher's, Nease's, Fetzer's, Shearhouse's, and Zittrouer's. In addition to their Lutheran faith, the families that settled in this area brought other aspects of their heritage from New Ebenezer, such as the continued use of the "Salzburger plan house" (Andrew Zittrouer House, c. 1820s), a building form utilized at New Ebenezer (see Salzburger Plan House, p. 40).

With the exception of the Salzburger community at Zion, the western section of Effingham County was generally much less Germanic in makeup, being largely settled by the people from the surrounding counties. The stagecoach road between Savannah and Louisville stimulated the settlement of the western boarder of the county along the Ogeechee River. By the first decades of the 19th century, the villages of Marlow and Eden had been established, with each having a stagecoach inn. The Powers Baptist Church (c. 1846), which began as the Sand Hill Baptist Church in 1792, was established in Eden in 1814. However, it wasn't until the coming of the railroad during the mid 19th century that the area experienced any significant development.

In 1838, the Central of Georgia established a rail line

through Effingham County in order to connect the port of Savannah with the interior city of Macon, giving rise to numerous railroad towns and communities. The rail line passed through 30 miles of Effingham County, with stations being located every 10 miles and whistle stops being located midway between each station. Each stop was assigned a number. Under this system, Eden was station NO. 2, Marlow was whistle stop NO. 2.5, Guyton was station NO. 3, Tusculum was whistle stop #3.5, and Egypt was station NO. 4. By the beginning of the Civil War, each stop had developed into an established town with residential and commercial buildings built facing the rail right of way.



The Civil War (1860–1864)

Although Effingham County was not a major theatre of battle, the county was involved in one of the most famous chapters of the Civil War, General William T. Sherman's "March to the Sea". After taking the state capital at Milledgeville on November 22, Sherman's army advanced unchallenged through Sandersville and Millen along the route of the Central of Georgia. Reaching Effingham County on December 8th, 1864, Sherman established his headquarters at Zion Church while Gen. O. O. Howard, commander of Sherman's Right Wing (15th and 17th Corp.) established

headquarters at Eden, and Gen. H. W. Slocum, commander of Sherman's Left Wing (14th and 20th Corp.), established Headquarters at Springfield.

On the 8th, Gen. Howard's 17th Corp. destroyed the Central of Georgia tracks beyond Eden, while the 15th Corp. marched down both sides of the Ogeechee River to the south of Savannah in order to cut off the Savannah and Gulf RR. That evening, Gen. Slocum's 14th Corp. camped at New Ebenezer, where the soldiers used the pews and fences of Jerusalem Lutheran Church (c 1769) for firewood. Slocum's 20th Corp. camped just outside of Springfield along the Eden-Springfield Road, while Sherman's troops camped on the grounds of Zion Church.

On the morning of December 9th, 1864, Sherman advanced to Pooler in Chatham County, where he established his headquarters, 9 miles SE of Savannah. Before departing for Pooler, however, Sherman's troops burned Zion Church (rebuilt c 1872). On the same day, Sherman's Left Wing advanced to Montieth in Chatham County. Two days later, on Dec. 11th, the Siege of Savannah had begun.

There are numerous local accounts of Sherman's march through Effingham County that have been passed down by oral tradition. Some are more credible and more detailed than others are. Mrs. Celia Monroe related the story of the burning of the Neidlinger Plantation on Pleasant Valley Road (predecessor of the Neidlinger Homestead, c 1788. Others explained how Horsepen Road got its name: like the scene in Margaret Mitchell's "Gone With the Wind", property owners had their slaves take the horses into the swamps along this road to avoid seizure by Union Forces.

An interesting story told by a number of local informants (which is partially corroborated by other sources) relates Sherman's arrival in Marlow on the day of December 8th, 1864 (Union Forces in Marlow were most likely Sherman's main army, who camped at Zion Church, as well as Sherman's Left Wing, who moved on to Eden.). Upon arriving in Marlow, Union troops burned a number of houses and stores, as well as disabled the Central of Georgia line that ran through the center of the village. Local tradition maintains Sherman discovered that Richard Cuyler, President

of the Central of Georgia RR, had a summer residence in Marlow as well as a store. Both the mansion and store were burned (Cuyler built another residence on the same site in the 1880's; Smitty's Store, a wing of Cuyler's post-bellum summer house, is located on the site of his ant-bellum store). Another story maintains that Cuyler himself was aboard a northbound train carrying supplies on December 8th. Upon spotting the Union troops in Marlow, the conductor put the train in reverse in an attempt to elude Sherman's army. The ploy failed and Cuyler was captured.

Mrs. Mary Dasher Douglas, a local historian whose family were original settlers of the Zion Community, told another interesting story that has been handed down by descendants who experienced the ordeal first hand. After reaching Marlow, it is known that Sherman's main army traveled SE along the general route of present day SR 17 to Zion Church. According to Mrs. Douglas, Sherman and a few men, traveling along this general route, arrived at the house of Richard Fetzer, Mrs. Douglas' great-grandfather, located about 2 miles SE of Marlow, in the Zion Community. At this time Fetzer and his son George were off fighting in the war. Finding Fetzer's wife, Salome, and her five-year old granddaughter, Ida Dasher, at home, he did not burn the house. However, Sherman commanded the lady of the house to kill and cook a turkey for his party while he slept. After they had eaten their fill, they emptied the dry goods on the kitchen floor and poured syrup over it. After leaving the Fetzer house, they came to the Lewis Dasher House (c 1840s). Lewis Dasher, Mrs. Douglas' great uncle, was also away fighting in the war. His house was also spared because his wife was home at the time. After establishing his headquarters at Zion Church, Sherman left his troops there to camp for the night. According to Mrs. Douglas, Sherman proceeded a short distance SE to the house of Jimmy Conaway (c 1850s), located on present day SR 30, where he slept the night of December 8th. Sherman is said to have slept in front of the hearth, instructing Conaway to stoke the fire throughout the night.

Reconstruction and The New South Period

(1865–1879; 1880–1919)

In 1860, Georgia had more miles of railroad than any other southern state, save Virginia. Five years later, following the Civil War, this rail network was largely destroyed. However, almost immediately following the end of the war, rebuilding of the old lines and construction of new ones was begun through state bond endorsements. In fact, during the Reconstruction period in Georgia, 1280 miles of new track was laid in addition to the 1420 miles of rebuilt track that existed prior to the Civil War. The Reconstruction Period in Effingham County saw the rebuilding of the Central of Georgia Railroad, although no new rail systems were established during that time.

Following Reconstruction, the New South period proved to be one of the most prosperous periods in Effingham's history. During the late 19th century, a boom in railroad building was experienced throughout the state, with 1958 miles of new track being laid in the 1880s alone. Following the state and national trends, numerous railroads were built through the county, stimulating an already robust farming and timber industry.

In 1890, the South Bound Railway was established through the eastern section of the county, crossing into Georgia from South Carolina at Sisters Ferry and running parallel along the Savannah River to Savannah. Like the Central of Georgia, a number of communities and towns developed along the lines of the railroad. The towns of Rincon, Stillwell, and Clyo, as well as the whistle stop communities of Exley and Berryville, all became busy freight and passenger stops along the new railroad.

During this time, the towns of Pineora and Guyton, both on the Central of Georgia line, developed into rural resorts. In 1876, an outbreak of yellow fever in Savannah prompted many of its citizens to move to Guyton to wait out the epidemic. Many stayed, while others maintained the homes they had built as a summer retreat. The town of Pineora, located about one mile north of Marlow, developed as a "pineland health resort" around the late 1890s. Another town, the town of Meldrim, had its beginnings as

a hunting ground for Savannah Judge Peter W. Meldrim. Meldrim, a close friend of the president of the Central of Georgia Railroad, would be dropped off in the morning to hunt and would re-board the train for Savannah in the evening. Meldrim eventually built a house in the area, and later had his parcel of land surveyed for homesites in 1890. In the same way that Marlow had become a rural retreat of Central of Georgia executives before the Civil War, Pineora, Guyton, and Meldrim developed as rural retreats for wealthy Savannahians in the late 19th century. Many Savannahians would spend their summers in one of these rural Effingham towns and "commute" into Savannah for work. The Central of Georgia ran a shuttle service between Egypt and Savannah that provided a variety of travelling options: "the hustler" ran early in the morning; "the shoofly" carried white collar workers into Savannah by 8:00 and brought them back in the evening; and "the dinner train" ran about noon and returned to the city around 2:00.

By the turn of the century, the towns along the counties two railroads were thriving passenger and freight stops boasting numerous general stores, sawmills, cotton gins, turpentine stills, blacksmith shops, and a variety of other small businesses. The population of the county at this time (c 1900) was 8,334, with the largest towns having the following number of inhabitants: Guyton, 500; Egypt, 250; Marlow, 150; Tusculum, 50; Pineora, 46 (all on the Central of Georgia); Clyo, 160; Stillwell, 110; and Rincon, 91 (all on the South Bound Railroad).

The town of Springfield developed very little during the 19th century, despite its status as the county seat. In 1900, the town had a population of 107 and was made up of 12 houses, two churches, and one store. In 1907, the Brinson Railroad was built through the middle of the county, running through the center of Springfield. With the building of the Brinson Railroad and the establishment of Springfield as a center for the sawmill industry, the town experienced a boom period. In 1907, the Brinson railroad shops were built in the town. In 1908, a new courthouse was constructed, several new businesses were established, and many new homes were built. By 1910, the town's population had

grown to almost 1,000.

The town of Shawnee and the whistle stop communities of Ardmore, Cold Brook, Blandford, and Rhan Station all developed along the lines of the Brinson Railroad.

In 1917, the Midland Railroad was built between Savannah and Statesboro, passing through the Effingham town of Pineora. The line was short lived, however, and was discontinued by the 1920s.

1920s to the Present

The three major rail lines served the county well during the first half of the 20th century, transporting passengers and agricultural and timber products to the major markets in Savannah. By the 1940s, the chief agricultural exports were Irish potatoes, cotton, tobacco, cattle, hogs, and poultry. The timber industry remained one of the most important, with the production of rosin and turpentine employing between 400 and 500 people. By this time, most of the communities and towns along the railroads had become centers for the production of specialized products or services. The largest industry in the county, the Plywood Products Corporation, was located in Eden, and Pineora and Marlow had become timber and naval stores towns. Springfield had become a transportation (on the Savannah and Atlanta Railway), commercial, and financial center, as well as the administrative base for the county. Clio and Stillwell, being on the Seaboard Railway (formerly the South Bound Railway), became known as truck farming centers, and Egypt, being on the Central of Georgia Railroad, had become a trucking and naval stores center. Rincon, located on the Seaboard Railway and SR 21, had become a transportation hub for the rail line in Effingham County.

By the 1950s, the dominance of the railroads began to wane due to increased competition from the trucking industry for transporting freight and increased competition from buses and the airlines for passengers. As a result, many freight stops were discontinued, leaving only a few major depots in the county receiving regular stops. In 1959, the Central of Georgia and the Savannah and Atlanta Railroads announced plans to consolidate operation of their

lines. The decision was made to retain the Savannah and Atlanta line (the old Brinson Railroad) through Springfield, making the old Central of Georgia line through the western part of the county obsolete. By the 1960s, the tracks from Eden to Egypt had been dismantled.

Effingham County experienced a general decline during the 1960s and 1970s. With the decline of the county's two staple industries, naval stores and agriculture, many of Effingham's young people began to move away to find jobs in more industrialized areas. In 1960, the county's population had stabilized around 9,000, only 666 people more than the boom time 60 years earlier (1900 Census—8,334).

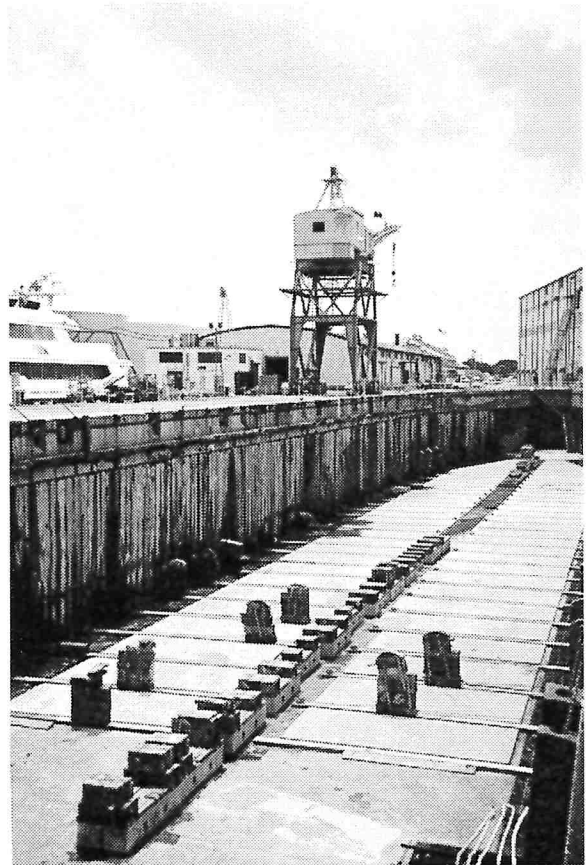
Today, the majority of Effingham County residents commute to the Savannah area for work, being employed by Union Camp, Savannah Foods, Gulf Stream Aerospace Corp., or Plant McIntosh. Others work at the county's largest employer, Fort Howard Paper Mill, where over 40% of the workers reside in Effingham. Still others work in the timber industry or in agriculture, both of which continue to maintain a prominent, yet diminished, place in the county's economy. Rather than producing timber products such as turpentine and rosin, much of the timber industry today revolves around producing the timber itself. In fact, much of the county's farm acreage has been converted into tree farms resulting in 75% of the land area in the county being forest and woodlands and only 12% being used as farmland and other agricultural acreage (data c 1976).

In recent years, Effingham County has experienced an influx of new residents from neighboring counties, principally Chatham County, as well as from other states and regions. Some have been attracted to the increased industrial opportunities that have been presented by Fort Howard and in West Chatham County. New development, principally around Rincon and southern Effingham County, has begun to undermine the rural character of the county, its communities, and towns.

General Savannah Industrial History in the Early Twentieth Century

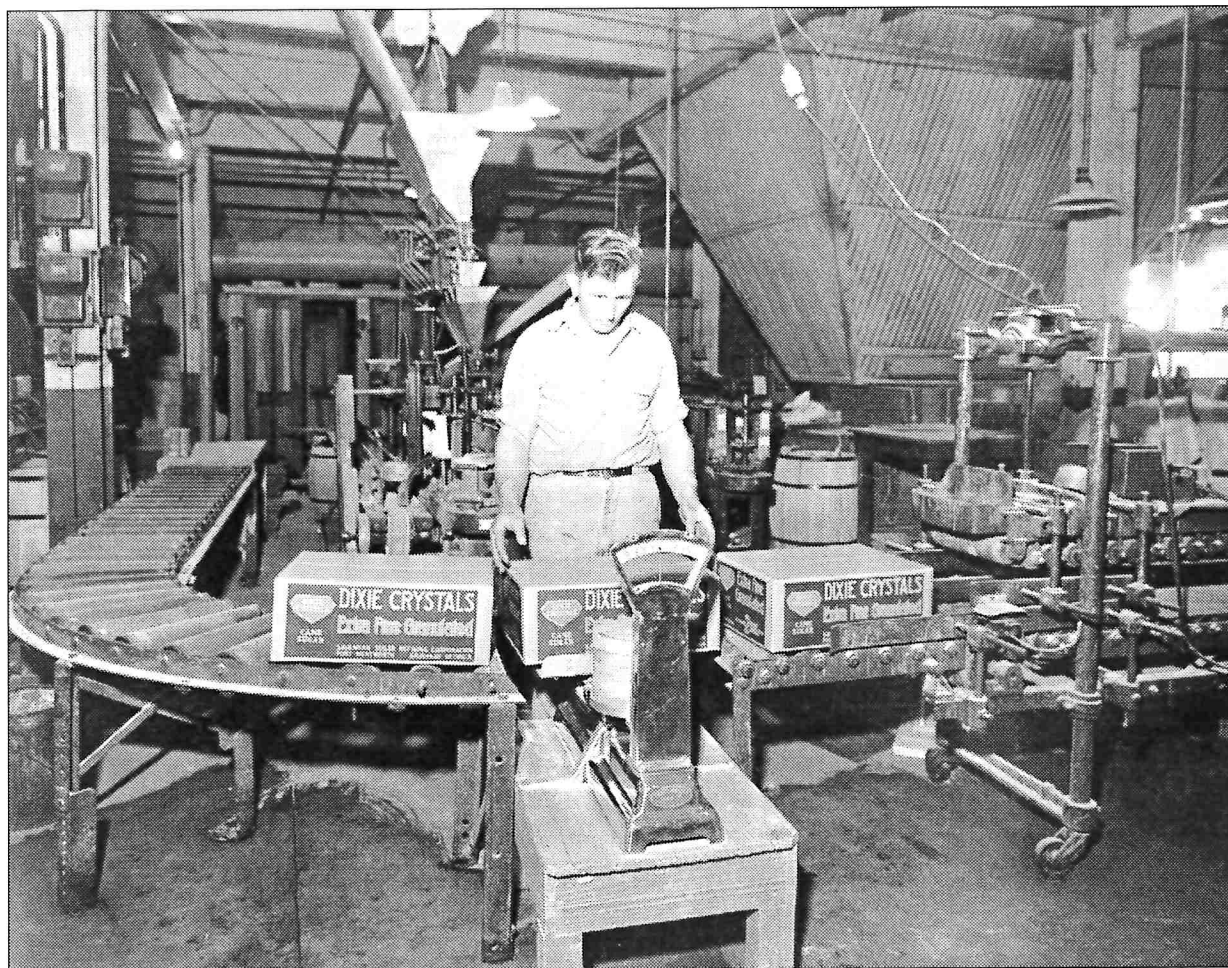
MARK FINLAY, *Armstrong Atlantic State University*

During late 1910s and early 1920s the southern cotton industry had been devastated by the boll weevil, and Savannah port activities turned to new industries to fill the void. Savannah became a national leader in the food-processing, wood treatment, and paper-pulp industries with the opening of the Savannah Sugar Refinery (Dixie Crystals) and the Savannah Creosoting Company (later renamed Atlantic Wood Industries) during the 1910s and the commencement of large-scale operations at Union Bag (which merged with Camp Paper in 1956) in the 1930s. Savannah's port facilities also played a prominent role in World War II (1941–1945). It was one of the nation's most active Atlantic shipyards for the construction of Liberty Ship transports for the U.S. war effort. In the late 1940s the Georgia Ports Authority acquired acreage on the Savannah waterfront at Garden City, and port operations began a period of rapid expansion.



Savannah Foods and the Making of “Sugar Town”

RICHARD V. COPELAND



A man weighs a box of sugar at the Dixie Crystals Plant

The road that connects Savannah Foods & Industries with the rest of Port Wentworth, Georgia resembles an oak-lined lane of an "Old South" plantation. The shady avenue gives no hint of that a business worth the \$517 million paid by Imperial Holly Corporation to acquire the company in 1997 is waiting at its end. The selling of Savannah Foods and its name brand, Dixie Crystals, ends a rich history worthy of a Faulkner novel, not simply a footnote in the Wall Street Journal. However, unlike Faulkner's characters who suffer through the transition of an agrarian society into an industrial culture, the success of founders Benjamin Alexander Oxnard and his nephew, Richard Sprague, to establish a company that would eventually own a 20-25% share of the domestic refined sugar market, represents a triumph in southern business history.

The partnership of Oxnard and Sprague, formed in 1890, began not in Savannah, but in St. Mary's Parish, near New Orleans Louisiana. By 1910 the company owned a 7500-acre sugar plantation named The Adeline, on which they raised raw sugarcane for processing into sugar and molasses at their refinery, also located on the property. The decision to relocate the company came after a series of natural and manmade disasters including a facility fire in 1910, harvests devastated by floods and droughts, and the decision of the United States Congress in 1913 to open the floodgates of foreign sugarcane with lower import tariffs. Such conditions, along with offer of assistance from Savannah banker Mills B. Lane, encouraged the Oxford and Sprague families to relocate their operation to "Coleraine," a plantation upstream from Savannah, Georgia owned by a New York bank. The "sugar tramps" brought with them from Louisiana additional family members who had joined the business and three hundred Cajuns and African-Americans knowledgeable in the workings of a sugar refinery. The new refinery site was accessible only by precarious dirt roads and unreliable ferry excursions. The operation required a mostly self-sufficient community comprised of company housing, stores, and a lodge for guests—The Adeline Inn.

Re-establishing the business proved to be a struggle. Prices fixed by the United States government during World

War I dropped suddenly and the price of raw sugarcane spiraled up and then collapsed. The entire industry lost millions within days. Savannah Foods was not immune to the financial turmoil of the collapse or the stock market crash of 1929 and the resulting economic depression of the 1930s. Market demand for sugar plummeted as Americans curtailed their use of all luxuries. Although the 1930s brought many hardships, the company prevailed and implemented improvements at the plant, such as the use of less porous bags which could support increased amounts of sugar in two, five, and ten pound bags. The end of the decade ushered in an overseas war and tighter industry regulations including higher tariffs and quotas.

Anticipating US involvement in World War II, the federal government took control of the domestic sugar industry and purchased Cuban sugar at extremely low prices to resell to US refineries through rationing. Possessing only a 4.5% of the national market, Savannah Foods received small ration allotments. In spite of the adverse conditions, the company persevered and business began to rise as a generational shift in management occurred. Upon the death of Benjamin Oxnard, Thomas Oxnard became President and William W. Sprague became Executive Vice-President. Concentrating on business and engineering advancements, the team led Savannah Foods through immense growth in the following decades.

New problems arose for the company during the 1950s and 1960s. Sugarcane's rival, the sugar beet, had been gaining for years and its harvest in twenty-two states led to a powerful lobby in Congress. Savannah Foods adjusted to the new market by acquiring its own sugar beet properties and producing sugar from beets. Market volatility only made the younger generation of Spragues and Oxnards more determined to succeed. They witnessed an era of immense growth in the 1970s that solidified the company's position and market share. The decade culminated in 1980 with a 258% increase in profits.

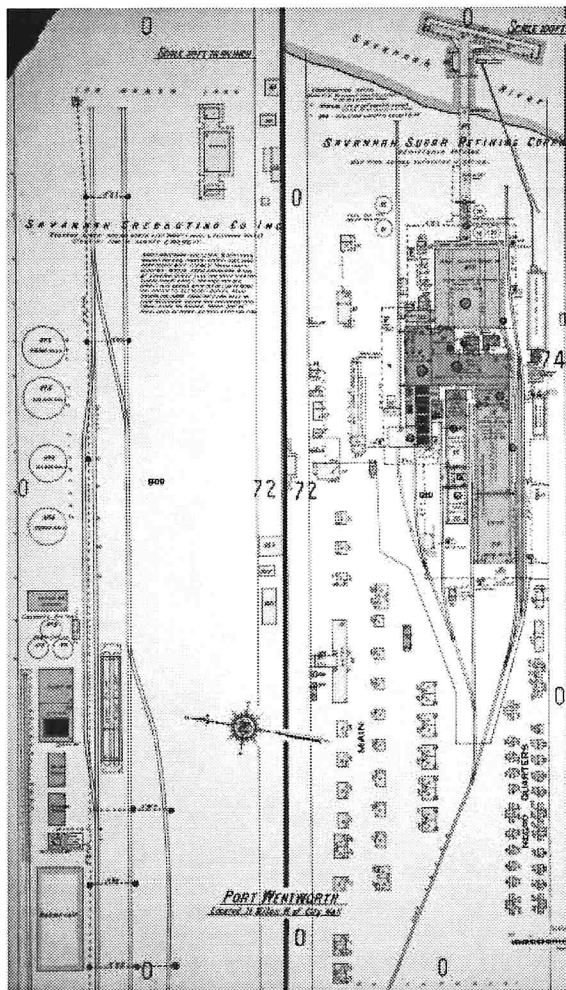
The 1990s proved to be not as prosperous for the company. Savannah Foods stock dropped to an all time low in 1996 to \$13 per share. Nevertheless, like many corporations that made different restructuring decisions in order to re-

duce the weight of debt incurred in the 1980s, the company sold some of its subsidiary holdings and physical assets. This financial conservatism put the corporation in good stead with stockholders, while at the same time made it a viable investment for larger companies. The first bid for Savannah Foods came in 1997 from the Florida based Flo-Sun Inc. The shareholders, who were offered 70% cash and 30% in a one-for-one stock option, agreed to the buyout. A little over a month later, Texas based Imperial Holly, Inc. made a counteroffer of cash for common stock, as well as outstanding shares. Stockholders accepted the offer and the company was added to Imperial Holly's (now Imperial Sugar's) list of refineries in Texas, Georgia, Florida, Louisiana, California, Wyoming, Montana, and Michigan.

With the buyout, came the end of an era for many Savannahians. Savannah Foods and the families associated with it carried an impressive presence in the city for over eighty years. Yet the oak lined drive remains, the plant still employs nearly four hundred workers who produce a significant portion of Imperial Sugar's 33% market share, and the Dixie Crystals brand remains on the shelves, a reminder of the era when Savannah was widely-known as "Sugar Town."

SUGGESTED READING:

Arthur Gordon, *How Sweet It Is: The Story of Dixie Crystals and Savannah Foods* (Savannah, GA.: Savannah Foods & Industries, 1992).



Atlantic Wood Industries, 1920

NICK LUCEY

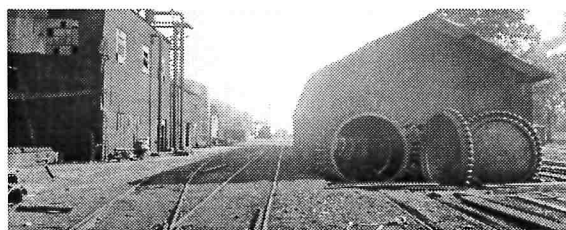
The creosoting industry came to the South in 1875, when the Louisville & Nashville Railway established a plant in West Pascagoula, Mississippi. Local entry into this market occurred in 1919, when the Savannah Creosoting Company was founded, opening the largest creosoting plant in the United States in the following year. The operation benefited from new government relations that mandated that no public highways or bridges could receive public funds unless all timbers were treated with creosote. The process was largely automated even in the 1920s; for instance, the company boasted that its crosstie machine could bore holes for spikes in 4200 ties per day. The company's original products were destined primarily for railroads (in 1924, the Seaboard Air Line put in an order for 200,000 cross ties) and fruit growing companies in Central America. Locally creosoted products also ended up in the Coney Island and Atlantic City boardwalks, and millions of feet of locally-produced ties went into the construction of New York City subways. During World War II, the company's products were used for utility poles, marine pilings, dirigible hangars, and railroad ties on both sides of the Atlantic.

In the late 1970s, Savannah Creosoting Company became Atlantic Wood Industries. It became a 100-percent employee-owned company in 1986, but in 2000 it returned to private ownership, in the hands of the same family that helped found the industry. Atlantic Wood Industries' 52-acre facility in Port Wentworth boasts a deep-water dock, as well as road and rail access. An in-house operation 150-mile

radius to select softwood trees to use for its poles and timbers. The resulting utility poles need to be anywhere from 30 to 65 feet in length and nine to 18 inches in diameter, so size as well as straightness is a deciding factor in tree selection. The selected wood is then debarked by machine, but manual laborers follow behind to insure that all bark is removed. Workers then drill holes into the poles and prepare them for treatment.

A bundle of poles is inserted into an 8' x 130' pressure treating cylinder via a railed cart. Inside the chamber, the wood is put under pressure, and the preservative chemicals—primarily Pentachlorophenol—replaces the moisture contained within the wood's cells. This process extends the useful life of the wood, from three to five years if left untreated, to as much as 25 to 30 years with their process. Poles destined for humid climates require fuller treatment than others.

Atlantic Wood Industries soon will close its Port Wentworth facility, but corporate headquarters will remain in the Savannah area. It will continue to operate five wood treatment facilities in the Southeast, and greatly expand its operations near Vidalia, Georgia.



Port Wentworth, 1920

ROBERT. A. CIUCEVICH, *Quatrefoil Consulting*



Although Port Wentworth wasn't incorporated until 1956, this small industrial city traces its origins to the earliest days of the Colony of Georgia. Soon after the founding of Savannah in 1733, Gen. James Oglethorpe planned a bluff site for a military outpost several miles upriver from Savannah and named this area "Joseph's Town." In 1736, Patrick Mackay, George Dunbar, and John Cuthbert, Scottish highlander officers, each received a grant of 500 acres of property and settled at Joseph's Town, establishing the first of Savannah's river plantations.

John Cuthbert established Mulberry Grove Plantation at Joseph's Town, one of the oldest and most important of the old Savannah River plantations. The name of the plantation derives from the mulberry trees that Cuthbert cultivated on his land for use in Georgia's silk industry. During the mid 18th century Mulberry Grove became one of the leading rice plantations of Georgia. The State of Georgia seized Mulberry Grove as a loyalist property in 1783 and awarded it to Major General Nathaniel Greene of the Continental Army for his service in Georgia during the Revolutionary War. Greene settled his family at Mulberry Grove and began its rehabilitation following years of neglect. However, in 1786, General Greene died suddenly of sunstroke while visiting a neighbor. Mrs. Greene and their five children continued to live at the plantation. Mrs. Greene entertained President Washington at Mulberry Grove twice during his southern tour in 1791. Eli Whitney arrived as a guest at Mulberry Grove Plantation in 1793. Mrs. Greene employed Whitney as a tutor for her children. While at Mulberry, Whitney recognized the need for a more expeditious means of preparing cotton for an expanding market. He experimented with different models to create a machine that would separate cottonseeds from cotton fibers. After working on the project for approximately one year in a small room of the Mulberry Grove Plantation home, Eli Whitney gained worldwide recognition for inventing the cotton gin. The machine quickly revolutionized the cotton industry and the South continued to gain strength as a leading producer and exporter of cotton. Although he never reaped financial success for the invention, Eli Whitney is

still recognized as one of the greatest inventors of the 18th century and the "father of the cotton gin."

By the 19th century "Joseph's Town" was made up of a series of cotton plantations situated along the Savannah River. In addition to Mulberry Grove, these plantations included Richmond-Oak Grove, Drakie, Coleraine, and the Hermitage.

Henry McAlpin established the Hermitage Plantation around 1820. On his plantation McAlpin established an iron foundry, a lumber mill, and a brick works where his famous "Savannah Grey" bricks were manufactured. McAlpin supplied the bricks, ironwork, and lumber for most of the houses constructed in Savannah from 1820 until his death in 1851, working closely with English architect William Jay and Irish architect Charles B. Clusky, who designed Savannah's finest antebellum homes.

With the decline of cotton during the 1910s and 1920s most of the old Savannah River plantations were sold and converted into industrial sites. During the 1910s the Savannah Sugar Refining Corporation (Dixie Crystals) was established on the site of the Coleraine Plantation and during the 1920s Union Bag was established on the site of the Hermitage. Henry Ford sold the Hermitage site to Union Bag after dismantling the McAlpin House, designed by Charles Clusky in 1820, using the bricks to construct his mansion at Richmond Hill. Although the original plantation house and outbuildings were burned by General William T. Sherman during his "March to the Sea" in 1864, much of the original Mulberry Grove Plantation site remains intact.

The Town of Port Wentworth, named for Lady Wentworth of England, began as a "company town" of Dixie Crystals and other nearby industries, growing into a self sufficient city of several thousand by the end of the 1950s.

**Houlihan Bridge, 1922;
widened and swing span replaced, 1954
US 17 over the Front River,
Port Wentworth Swing Span Bridge
Designer/Builder: Georgia State Highway Dept./
American Bridge Company**

The 1,466 foot-long bridge spans over Front River, the south channel of the Savannah River northwest of the paper mill at Port Wentworth. The bridge consists of a 240'-long, rivet-connected, Warren with verticals through truss, center-bearing swing span and reinforced concrete T-beam approach spans. The bridge was originally constructed in 1922 with an 18'-wide roadway but it was widened with 6 feet added to each side of the T-beam spans and an entirely new main swing span in 1954. The operators' house is located on a frame above the roadway, and a cinder-block tenders house is also located on the south approach. The bridge is powered by an electric motor, and the operating machinery consists of an enclosed primary speed reducer and an open gear set secondary moving the pinion along the rack located on the built-up drum. The span moves in one direction only. The 1954 swing span is a late example of a movable bridge technology that was well-developed by the turn-of-the-century, but it is one of the few surviving swing-span bridges in Georgia, and one of the fewer that are still operable.

The bridge is part of the Ocean Highway (US Route 17) that was originally developed in Georgia as State Route 25 between 1922 and 1927. The highway is a 155-mile long link in a succession of state highways along the southern Atlantic Seaboard. The Georgia portion was built by the Coastal Highway District, a six-county corporation established by the state legislature as a means of funding and building the road in a very poor area of the state. The district was able to issue bonds. A 1927 Engineering News-Record article stated that the region had never recovered economically from the Civil War. This bridge over the Savannah River is one of six bridges on a four-mile long causeway over the Savannah River, but it and the one over

the Middle River are the only ones in Georgia. The others are in South Carolina.

— PH

**The Alamo Plaza Motel, 1942
1600 West Bay Street**

Recalling the golden age of the American roadside motel, the Alamo Plaza is one of the best examples of mid-century design in Savannah. As Americans increasingly began to travel by car, roadside camps, and soon cabin courts, were introduced, paving the way for the emergence of the roadside motel. In order to remain competitive, motels offered travelers luxuries such as pools, playgrounds, and restaurants, and tried to entice vacationers by offering them a sense of adventure. Thus, the themed motel came into being.

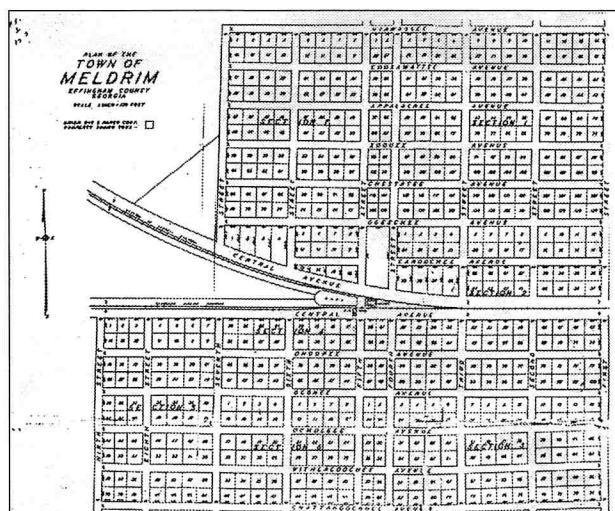
The overall plan of the Alamo Plaza, in which rooms the seventy two units are arranged around a central courtyard, recalls a Spanish hacienda, while the curving roof line makes reference to the parapet of a mission. Constructed from concrete block, the color scheme alludes to stucco and employs turquoise and red accents in an effort to make the motel seem friendly and inviting. Tiled awnings shade windows and doors on the façade, while the interior walkway following the perimeter of the courtyard is reminiscent of a *corredor*.

As the rerouting of major highways has brought less and less visitors, and the motel has fallen into disrepair and is now operated as long term housing for transient workers.

—EP and MCG

Meldrim

ROBERT. A. CIUCEVICH, *Quatrefoil Consulting*



Located in southwest Effingham County about 2 miles southwest of US Highway 80 the Town of Medrim developed as an important freight and passenger stop at the juncture of the Central of Georgia and Seaboard Railroads during the late 19th century and early 20th centuries. The town was developed by Savannah Judge Peter W. Meldrim who had the town surveyed into building lots between 1890 and 1898. Meldrim had its beginnings as a hunting ground for the judge, a close friend of the president of the Central of Georgia Railroad. Judge Meldrim would be dropped off in the morning to hunt and would re-board the train for Savannah in the evening. He eventually built a house in the area, later partitioned off a portion of his property to form the town that bears his name.

Kim Lee Residence, c. 1910s

196 5th Street

Hip roof cottage with side gable cottage floor plan. Features a centered facade gable, exposed rafter ends, paired windows, and a wrap-around porch with square posts resting on brick piers. Small gable wing off south side of the house, flush with the rear-porch wraps around to wing. Small, partial width hip ell off rear, flush with the north side of the house.

195 5th Street, 1910s

A simple central hallway type house with 2/2 double hung windows and a partial width gable ell off the rear.

511 Central Avenue, 1895-1904

Outstanding Queen Anne style, front gable oriented, side hallway house with gabled, two story bay in facade. Two story, partial width gable wing on south side of house, flush with the rear. All gables feature pointed arch wood vents and butt shingles. Dentil mould under cornice. Other features includes 2/4 floor length windows, sawn brackets and frieze under porch eaves, and double vestibule doors with transom and sidelight door surround.

539 Central Avenue, c. 1910s

Hip roof cottage displaying elements of the Neoclassical cottage form. Floor plan unclear: appears to have a central hallway x two or more rooms deep—recessed porch in NE corner. Features a steeply pitched hip roof with widely overhanging eaves and square, flat modillions. Transom and sidelight door surround, paired windows, and corbelled chimney caps. Porch non-extant. Similar to Neoclassical cottages in Meldrim, especially 133 and 132 Oconee Street and 195 Railroad Street.

Solid Rock Baptist Church, c. 1896

Very nice two story frame, rural country church with closed gable and large square steeple with pyramidal shaped roof. The steeple features pointed arch wood vents and pressed metal shingles on the roof. Transom over double vestibule doors. The Meldrim Christian Church was organized Wednesday, August 12, 1896 by State Evangelist E.L.Shellnut. The first church building was built shortly after on land given by Judge P.W. Meldrim. Today the building houses the Solid Rock Baptist Church.

Marlow

ROBERT. A. CIUCEVICH, *Quatrefoil Consulting*

The village of Marlow began in the late 18th century when John Rollison was granted 150 acres of land along the Louisville Road, which he divided into 75 lots. The area was known for the large farm of North Carolina planter Robert Marlow, which adjoined the property. For this reason, Rollison named his settlement Marlow. In 1838 the Central of Georgia Railroad was built through the center of the settlement. Richard Cuyler, the second president of the Central of Georgia, was so impressed with the rural village that he bought 101 acres of the original tract. Cuyler built a summer home in Marlow on a portion of the land and sold lots to several railroad employees. As a result, Marlow grew into a popular retreat for Central of Georgia executives. One of these executives, Central of Georgia comptroller Edward McIntyre, acquired more than 100 acres on the west side of the rail right of way, where he built a fine Carpenter Italianate-style house. Sherman's army passed through Marlow during their March to the Sea, destroying a number of houses and property in Marlow. Aware that Cuyler owned property in Marlow, Sherman burned the Central of Georgia president's summer house and a store that he operated in the town.

Marlow Depot, c. 1880–1889

211 Sandhill Road

Carpenter Italianate style depot moved to existing site and converted into a residence.

White/Shearhouse/Mingledorf House, c. 1840–49

2299 Central Avenue

A mid-19th century I-house featuring 2-light transom over the door and wrap-around shed roof porch. Said to be one of the oldest houses in Marlow, the house was built by a Mr. White before 1850. At the turn of the century the house was reportedly in dilapidated shape. Half of the house was used as a meeting place for an African American church. The house was abandoned when Brady Shearhouse bought it in 1908. Shearhouse made repairs and additions. In 1912 he opened the first general store in Marlow behind the house (it is unclear if the store was a separate building or was incorporated into the residence itself). Shearhouse operated the store until his death in 1916. His family continued the business until 1947. The store sold typical wares such as ... "groceries, clothing, shoes, hardware, lamps, and anything else used in a home or farm. The post office was located in one corner of the store."

McIntyre/Maner House, c. 1870-79**356 McIntyre Road**

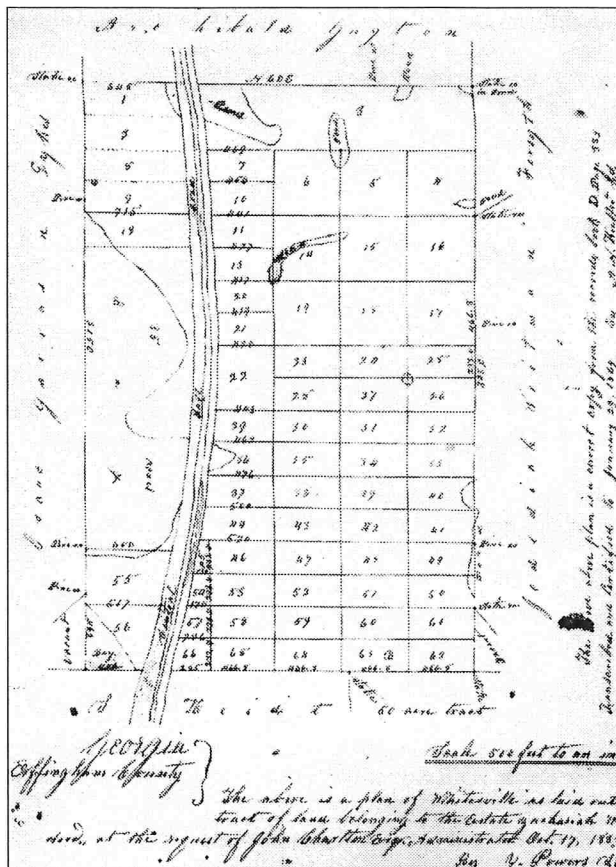
Outstanding Carpenter Italianate style, side hallway type house featuring overhanging eaves with decorative cornice brackets, pedimented window and door surrounds, and three-light transom and sidelight door surround. Italianate style door with two long, round headed, molded panels. Wood shutters appear functional. Very nice gingerbread porch featuring chamfered posts and pilasters, turned balusters, cornice brackets, and jigsaw cut post brackets and detailing. Features several outbuildings, including a c1920s cook's quarters and a small frame, c1920s commercial building that housed the "T.J. Maner Radio Company."

214 McIntyre Road, c. 1870

Nice vernacular Greek Revival style, Georgian cottage type house featuring ornate corbelled chimneys, distinct molded cornice with dentil course under the eaves, a large diagonal shaped wood vent in the gable, floor length parlor windows, transom over door, and chamfered porch posts. There is a separate, front gable, two room building attached to the house on the southwest corner - features identical chimney as main house, appears original (probably the kitchen). Probably built for a Central of Georgia executive for use as a summer home.

Pineora and Guyton

ROBERT. A. CIUCEVICH, Quatrefoil Consulting



Guyton city plan

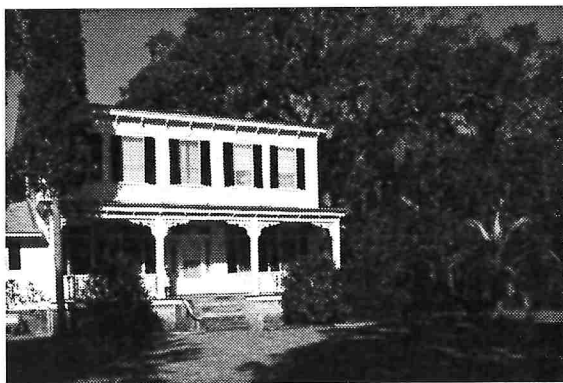
During the late 19th century the towns of Pineora and Guyton, both on the Central of Georgia line, developed into rural resorts. In 1876, an outbreak of yellow fever in Savannah prompted many of its citizens to move to Guyton to wait out the epidemic. Many stayed, while others maintained the homes they had built as a summer retreat. The town of Pineora, located about one mile north of Marlow, developed as a “pineland health resort” around the late 1890s. In the same way that Marlow had become a rural retreat of Central of Georgia executives before the Civil War, Pineora, Guyton, and Meldrim developed as rural retreats for wealthy Savannahians in the late 19th century. Many Savannahians would spend their summers in one of these rural Effingham towns and “commute” into Savannah for work. The Central of Georgia ran a shuttle service between Egypt and Savannah that provided a variety of traveling options: “the hustler” ran early in the morning; “the shoo-fly” carried white collar workers into Savannah by 8:00 and brought them back in the evening; and “the dinner train” ran about noon and returned to the city around 2:00.

Pineora

Jack Norton House, c. 1905-14

143 Central Avenue

Built by Jack Norton, who owned a grocery store located in one of four two-story brick buildings located along Atlantic and Central Avenue in the late 1910s (non-extant). Very nice brick Georgian cottage featuring decorative metal shingles on roof, hip roof dormer with three 6-light casement windows, and transom and sidelight door surround. Features a three sided wrap-around porch with pedimented porch entrance on corners and brick piers with concrete imposts and paired posts. Segmental arches over window and doors. There is a long, partial width ell off the rear, flush with the north side.



Honey Ridge Plantation

A plantation for over two hundred years, the vast fields with grazing cattle and distant barns provides an image of Effingham that is fast disappearing in the face of suburbanization. A 1950s era replica of the Button Gwinnett House on St. Simon's Island sits derelict at the end of an impressive live oak allee, as the current owners live in Savannah and use the property solely for ranching operations. The sign at the entrance uses the phrase "The Efficiency Experts." Specially formulated feed, computerization, and embryo transplantation along with the use of famous studs such as the million

dollar "High Voltage" are some of the techniques used to help it establish what is a nationally recognized herd of Polled Herefords

Savannah Baptist Assembly, c. 1920s

930 Honey Ridge Road

Originally a single family residence owned by the Clechum Family. The property became a retreat center for Bryan, Effingham, and Chatham County Baptist churches in the late 1960s. The main residence is a very nice Colonial Revival style house with interesting floor plan. The center of the house is dominated by a large reception/living room which is flanked by hip wings. West wing contains the dining room and kitchen, while the east wing features the bedrooms. Features nice classical mantels with fluted pilasters with ornate Corinthian capitals. Porch is slightly recessed. Facade features triple windows and numerous sets of french doors. French doors allow access to porch from the living room, dining room, and front bedroom. Pedimented portico features fluted Doric columns and a nice lunette-shaped wood vent. House has widely overhanging eaves.

Guyton (see above description)

Armstrong-Gilgore House, c. 1883

104 Central Avenue

Outstanding Carpenter Italianate style, side hallway type house featuring molded cornice brackets with decorative wood vents in between, chamfered square porch posts with square capitals, turned balusters, and scrolled brackets. Transom and sidelight door surround. Side hallway houses are a very common type found in late 19th century railroad towns situated along the Central of Georgia Railroad.



Baynard Hotel-Yarborough House, c. 1876
305 Springfield Avenue

Outstanding late 19th century rural/rustic resort inn built in 1876 to accommodate the great number of Savannahian's that moved to Guyton temporarily to wait out the yellow fever epidemic. The building is characterized as a large, two-story, T-shaped frame building with a full width two-tier wrap-around porch displaying Folk Victorian details such as chamfered porch posts, sawn work balustrade and frieze, and braced wood awnings. Other features include full length 2/2 windows along the porches and a multi-light front door with a three-light transom and sidelight door surround. Craftsman style porch elements—square battered wood posts resting on briers—were added on the lower tier of the porch during the 1920s.

Citizen's Bank/Guyton City Hall, c. 1907
201-205 Lynn Bonds Avenue

Three building commercial block. Brick bearing, two-story retail and office type building on corner was originally built c1907 as the Citizen's Bank.

Mendes-Gnann-Helmuth House, c. 1889
117 Lynn Bonds Avenue

This house was originally the residence of Rabbi Isaac P. Mendes. Outstanding two-story frame Folk Victorian style house featuring 2/4 floor length windows, two-light transom over doors, and wrap-around porch with turned post and decorative sawn work post brackets and balustrade. The house appears to be a variation on the side hallway type.

Guyton Masonic Lodge and Woman's Club, c. 1948
114-116 Lynn Bonds Avenue

Nice front gable frame, two-story multi-use civic building with 3/1 windows and centered, 1/4 glazed double doors with three vertical lights. The Women's Club is located on the first floor and the Masonic Lodge is located on second floor.

Service Station, c. 1920s
Lynn Bonds Avenue

Outstanding 1920s era gas station and auto repair shop.

Guyton Passenger Depot, c. 1870s**Lynn Bonds Avenue**

Carpenter Italianate style depot building moved to present site for use as a warehouse.

Guyton Elementary School, c. 1950**and Gymnasium c. 1940****New Hope African Methodist Episcopal Church, c. 1885****Alexander Street**

Nice front gable frame rural country church—one of the several significant African-American resources in Guyton.

Neidlinger/Monroe Farm, c. 1788/c. 1900**1728 Pleasant Acres Road**

The Neidlinger/Monroe Farm was established in 1788 by Samuel Neidlinger who, like most Salzburger, abandoned New Ebenezer following the Revolutionary War. The hewn timber cabin in back of the present Monroe House is the original homestead built by Neidlinger in 1788 on a 1500 acre Crown Grant. During the early 19th century Samuel Neidlinger's son, Emanuel, built a large plantation house on the property. This house was burned by General William T. Sherman during his advance through Effingham County on December 8, 1864 (enroute to Savannah on his famous "March to the Sea").

During Reconstruction, Edwin Neidlinger, Emanuel's son, moved the old hewn timber homestead to the present location. The family lived in the original house until the early 1900s, when the present Monroe House (c1900-09) was built. The house was built by Leonorian Neidlinger, Edwin Neidlinger's son. Leonorian served in the state senate during the early 1900s.

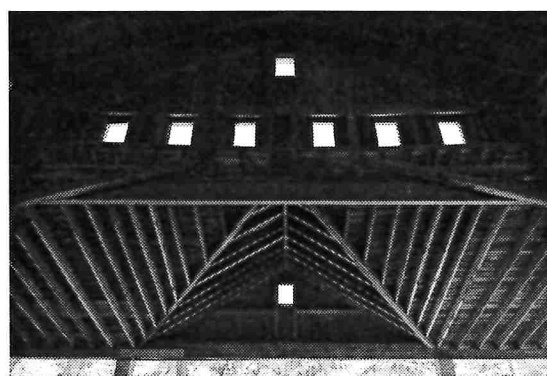
The Monroe house is a wonderful 20th century version of the "Salzburger plan" house. In this example, the building that houses the living quarters is substantially larger than the service building. Despite this variation, the building was originally built

in its present form ("in the Salzburger way," according to the owner Mrs. Cecilia Monroe). The house is made up of a frame, side gable Georgian cottage and a small side gable building with a separate dining room and kitchen. The buildings are connected by a long breezeway (enclosed with glass c1900s). Another interesting variation is the addition of a mother-in-law suite on the other side of the breezeway from the service building. The mother-in-law suite was built for Leonorian's mother, Frances Melissa Neidlinger.

Both the hewn timber homestead and the Monroe House remain in the Neidlinger Family and are situated on 68 acres of the original 1500 acre grant.

Springfield Methodist Camp Meeting, est. 1792, rebuilt 1907

The Effingham County Methodist Camp Ground dates back to 1790. The present campground is the fourth location, which was established in 1907. George Brinson, owner of the Brinson Railroad, convinced the Methodists to move the campground outside of Springfield to make way for his railroad. Brinson donated the land and built the present tabernacle. Traditionally, all of the Methodist churches meet at the campground on Friday for five days of meeting, preaching, singing, and fellowship. In the 18th and 19th century all of the families would pitch tents around the outdoor pavilion. Later, families built small cabins, or "tents." Some of the families still maintain cabins today. The existing "tabernacle" is a large open air pavilion with a pine frame hip roof with large gable clerestory resting on large battered brick piers. Most of the existing "tents" that are situated in a row on each side of the tabernacle are one-room concrete block cabins dating from around the 1950s, although a few of the original early 20th century frame cabins are extant as well.



Chosen for its central location, Springfield was founded and designated as the new county seat in 1799. The county government was instructed by the State Legislature to make a survey of the site showing streets and building lots. Revenue raised from the sale of the lots was to go toward the construction of a court house and jail to be built on land or squares reserved for county purposes. Springfield developed very little during the 19th century, despite its status as the county seat. Before 1900, the town was made up of 12 houses, two churches, and one store. With the building of the Brinson Railroad in 1907 and the establishment of Springfield as a center for the timber industry, the town experienced a boom. In 1908 a new courthouse was constructed, many new businesses were established, and new homes built. By 1910 the town's population had grown to about 1,500 from a population of 107 in 1900.

Effingham County Jail, c. 1900

Effingham County Museum—1002 Pine Street

Seckinger-Bridgers House 1900

1002 Pine Street

Effingham County Court House c.1908

Pine Street

Nice Neoclassical Revival style county court house building designed by Savannah architect Hiram Whitcover (Sacred Heart of Jesus Catholic Church—c1902–05, Savannah City Hall—c1906). The Effingham County Courthouse is typical of turn-of-the-century Georgia courthouses in its size, square shape, materials and its location in the central courthouse square.

Springfield Rexall Drug Store, c. 1947/1965

508 North Laurel Street

Webb Rexall established the Springfield Rexall Drug Store in 1936. This brick, single retail commercial building was built in 1947 where the business remained until 1964. The large tile commercial building next store was apparently built in 1965 to serve as the third location. The business was sold in 1981 and is presently operating as the Weitman Pharmacy.

Smith's Barber Shop, c. 1900**406–408 N. Laurel Street**

Smith's Barber Shop is an outstanding turn-of the century, two-story frame commercial building with recessed second story porch. Retail space is located on the first floor which features a storefront with a recessed entrance flanked by two-light display windows – transom over store entrance. The residential space on the second floor is reached by means of a side hallway with a separate entrance. The building features a flat wooden parapet and a wood, shed roof awning supported by knee braces above upper porch. This building is one of the few remaining frame commercial building in Springfield.

Holy Evangelical Lutheran Church, c. 1909**North Laurel at East Madison Streets**

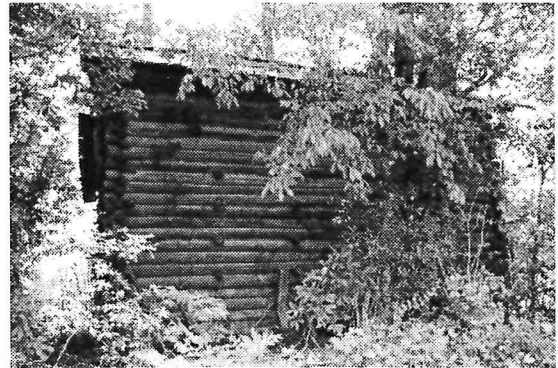
Outstanding, front oriented, Gothic Revival church featuring two square shaped bell towers on each corner of the facade. Both towers feature an open bell housing with pyramidal shaped roof having flared eaves and a cross at apex. Brick exterior on first story with scalloped wood shingles on towers and facade gable end. Gothic arch stained glass windows on sides, Gothic arch wood vents in towers. Entrance features a gable portico with Gothic arch opening supported by round Tuscan columns. Double vestibule doors with three-light transom and four-light sidelights with a large stained glass Gothic arch transom above.

Methodist Parsonage, c. 1900–09**202 N. Laurel Street**

Basic I-house featuring a three-light transom and sidelight door surround. One of the few turn-of-the-century residences remaining along Laurel Street. Originally built as the Springfield United Methodist Church Parsonage.

Salzburger Log Barn, c. 1880s
499 Springfield-Egypt Road

Very nice extant example of Salzburger log barn construction. This outbuilding is a one-crib log barn with mud chinking. Single log "hangers" in the interior of the building as well as the lack of a discernable entrance (a small door is probably located close to the ground) suggests that the building was used as a tobacco barn. Several log outbuildings can be found throughout Effingham County that were built using construction techniques and methods that can be traced back to the early Salzburgers. Many of these log outbuilding types were built up until the late 19th and early 20th centuries and can be found throughout Georgia and the Southeast. This one-crib log barn is a good example of the type of log outbuildings that were commonly built on farms in the rural, un-incorporated sections of the county.



Bethel Lutheran Church Parsonage, c. 1885
1100 Springfield-Egypt Road

Very nice Folk Victorian style gable ell house featuring pointed arch wood vents in gables, three light transom and sidelight door surround, and chamfered posts and sawn work balustrade on porch. The property retains several outbuildings related to its use as a working farm, including a blacksmith shop, tobacco barn, and several types of sheds and barns.

Shawnee

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The small rural hamlet of Shawnee developed as a passenger and freight stop along the lines of the Brinson Railroad during the early 20th century. During the depression Shawnee was the center for trade in the area. A.E. Graham owned the general store and most of the people worked for him either in turpentine, in the fields, or as a logger.

Shawnee Community Center, c. 1940–49 **Shawnee Road and Quarter Street**

Originally a small store—now used as a community center. Features exposed rafter ends, paired windows, double doors, and tapered round porch columns resting on square brick piers.

Graham Commissary, c. 1910 **Graham Commissary and Shawnee Roads**

Outstanding frame, front gable general store building with boxed cornice, gable return, pointed arch wood vent in gable, and cut away corner entrance with diagonal batten double doors. Paired 2/2 window in facade with shutters. Two-light awning windows along the sides of the building near roof/wall junction. The shopkeeper's residence, a hall-parlor type house, was built off the rear of the commissary building.

General Store, c. 1910 **300 Graham Commissary Road**

Interesting general store building with attached residential section. The main mass consists of the front gable store building with a separate (but attached) front gable residential section along the east side of the store (they share a party wall). Porch extends along the front of the store and residence and wraps partially around the east side of the residential section. The residential section, which was probably added later (1920s), has paired 2/2 windows and appears to have a shotgun floor plan. The store features nice 5 panel double doors and single 2/2 windows. There is a recessed porch in the rear of the store that partially extends into the residential section.

Clyo (c1891)

ROBERT. A. CIUCEVICH, *Quatrefoil Consulting*

The small rural town of Clyo had its beginnings as a passenger and freight stop that developed along the lines of the South Bound Railway during the late 19th century. Established as a mail and whistle stop in 1891, Clyo became an important shipping point for farm and timber products during the early 1900s. By the 1920s six general stores, a cotton gin, sawmill, and a branch of the Citizen's and Southern Bank had been established in the town.

442 Marion Avenue (c1890-1899)

Outstanding one-and-a-half story Folk Victorian style Georgian cottage with corbelled brick chimneys and highly decorative porch elements such as chamfered porch posts, turned balusters, and jigsaw cut post brackets with quatrefoil motif. There is a two room front gable ell with attached to the side of the house on the back corner—appears to be a service ell that is accessed from the house by way of a small porch leading to the entry door in the gable end.

General Store (c1930)

356 Marion Avenue

Frame front gable, Craftsman style store with low pitched roof, exposed rafter ends, and recessed porch supported by full height brick piers. Storefront features a centered entrance with narrow, paired 5-panel doors flanked by large, fixed multi-light wood display windows. Store probably doubled as a gas station (with pump located between piers under porch).



165 Marion Avenue (1900)

T-shaped, Folk Victorian style gable ell house featuring wood shingles and pointed arch wood vents in gable ends, two-light sidelights, and a two-tier shed porch with chamfered posts, turned balusters, and jigsaw cut post brackets.

Reiser-Zoller Farm, 1802, c.1875, 1900

History of Reisser-Zoller Farm

The Reisser-Zoller family came to America 272 years ago and settled in the Georgia colony. In 1731 the Archbishop of the Province of Salzburg, now Salzburg, expelled somewhere between twenty and thirty thousand Protestant Lutherans, among other non-Catholics. One small group of these Austrian exiles ended up in Augsburg, Germany where they were taken in by members of Saint Anna's Lutheran Church. At the same time in America, the English had settlements on the eastern coast as far south as the Savannah River, which divides South Carolina and Georgia. As the English and the Spanish were engaged in a battle for control of the southeastern territories, and the English did not have enough colonists willing to relocate to the wilderness, the British government accepted the expelled Salzburger in order to further their colonial expansion. In cooperation with the Reverend Samuel Urlsperger, senior pastor of Saint Anna's Lutheran Church, and the Society for Promoting Christian Knowledge in England, many groups of Salzburger were organized and sent to England for their journey to the Colonies. Balthasar and Maria Reisser and their three sons, Michael Reisser, Balthasar Reisser II, and John George Reisser, traveled to England and then sailed on the *Prince of Wales*, arriving in Savannah on December 28, 1734. From Savannah they traveled inland to Old Ebenezer, in what is now Effingham County.

Little is known about the original town of Ebenezer. The original site was located on the present day Ebenezer creek about five miles inland from the Savannah River.

This proved to be a bad location, as the creek flooded in the winter and the soil was fallow. In addition, thirty-eight Salzburger died within the first two years of their arrival. Thus, the site of the town was moved by General James Oglethorpe to a bluff on the Savannah River near the mouth of Ebenezer Creek. Though first apprehensive about moving the town, fearing that the English Trustees would believe the town had failed and cut off their supply of funds and needed materials, after so many died Oglethorpe support the new site. The name of the town, however, was retained.

Balthasar Reisser and his wife had lived in Old Ebenezer, and later relocated to the new site. Their grandson, David Reisser, found a tract of land, north of "Runs Creek," that was unclaimed and applied to have it surveyed. A warrant survey was issued to him on December 2, 1799, and the survey of the 450-acre tract was completed by May of the following year. The land was granted to him in 1802, and throughout the nineteenth century, the Reisser family would acquire over 750 acres of land.

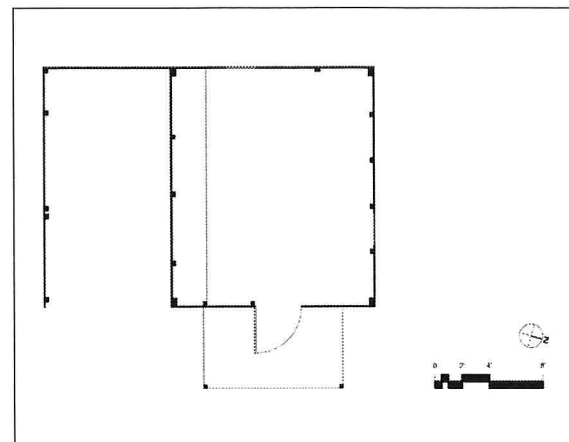
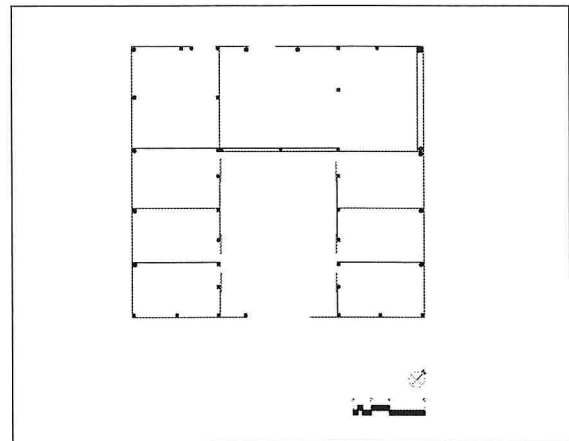
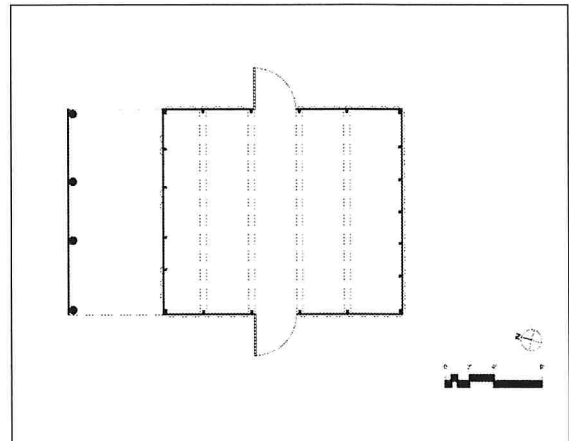
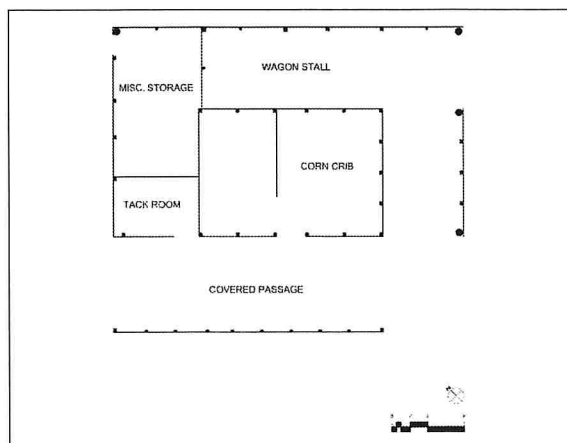
Virgil Herbert Reisser began clearing the land in 1874, and subsequently constructed the original house at the Reisser-Zoller farm site. As the land was cleared to farm, the timber was used for the construction of the farmhouse and outbuildings. In 1900, the growth of the family prompted constructed of the two-story, wood-frame I-house, which abutted the original dwelling to create one, unified house. At this time, the detached 1874 kitchen was dismantled and the lumber was re-used in the construction of a new barn.

Other lost buildings include a structure for syrup cooking, chicken and turkey houses, and three privies.

In the early years of the twentieth century, the county farmers organized a Farmer's Educational and Cooperative Union. This organization was formed to allow area farmers to purchase seeds, fertilizers and other supplies at a lower price. Virgil Herbert Reisser and his son Herbert A. Reisser built the county's first Farmer's Educational and Cooperative Union on the farm in 1910 and Hebert, with the help of his sisters, ran it until 1923 when the store was relocated to the nearby town of Springfield. After Virgil Reisser died in the 1918, Herbert began to plant tobacco and upland rice, and the old tobacco barn was built in 1920.

The farm continues to be operated by descendants of the Reisser family, though Walter M. Zoller, who died in 2004, was the last to live on the farm. The land has passed through five generations and been farmed for just over two hundred years.

-NT



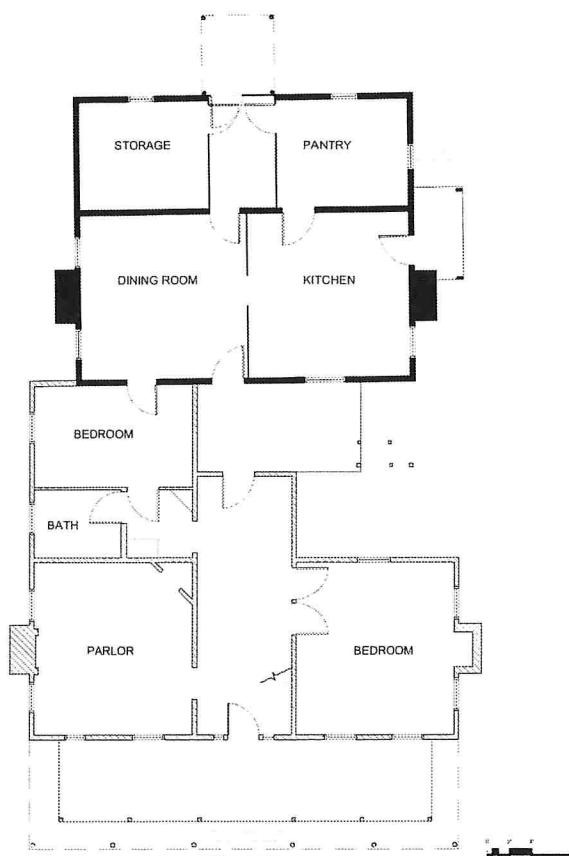
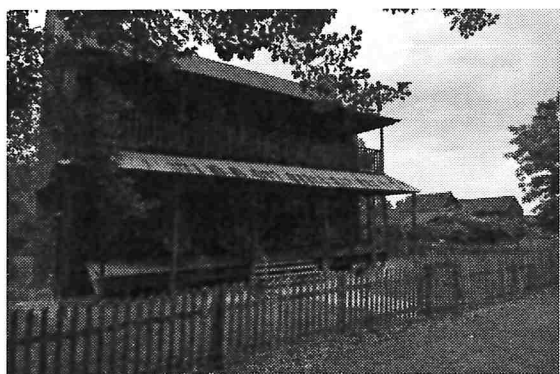


Reizzer-Zoller House

SR 119, 4 miles north of Springfield

The Reiser-Zoller House is an outstanding Plantation Plain house featuring a full width double hip verandah on the facade, simple boxed cornice and return, and transom and sidelight door surround. The Plantation Plain section was built c1900, while the one-story rear section, which was the original house, was built c1875. The original house is a double pen type with additional shed rooms on the rear. The building also features gable end brick chimneys and 6/6 windows.

—BC



Berryville and Stillwell

Berryville (c1890s)

A small whistle stop community that developed along the along the South Bound Railway during the turn-of-the-century. During the mid 20th century Berryville became a thriving truck farming center.

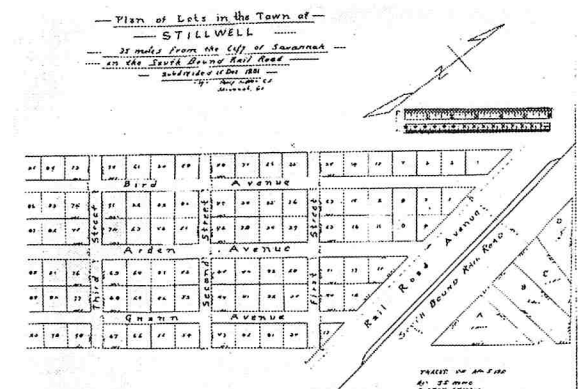
Stillwell

The rural railroad community of Stillwell is significant as a passenger and freight stop that developed along the lines of the South Bound Railway (now the Seaboard Air Line Railway) during the late 19th and early 20th century. Established in 1890 by the South Bound Investment Company, the town originally featured four avenues and three streets. By the 1920s numerous stores, a turpentine still, sawmill, blacksmith shop, and other businesses had been established in the town. Later in the century, around the 1940s, Stillwell became known as a local center for truck farming.

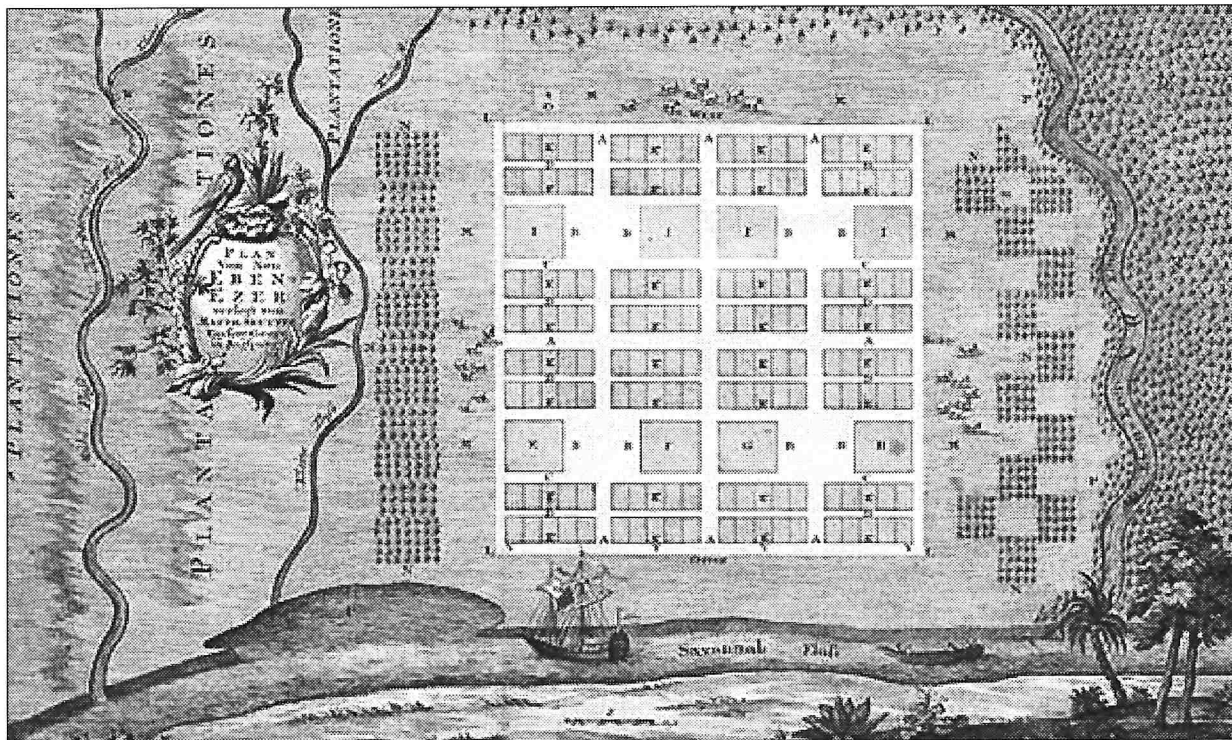


Stillwell General Store and Post Office, c. 1900 Stillwell at Long Bridge Road

Built by Cecil Gnann during the early 20th century, this two-story frame building is typical of general stores found in rural small towns in Georgia in which a store is located on the first floor and a residence is located on the second floor. The storefront features centered double doors with a two-light transom flanked by frame 6 light display windows. The Stillwell General Store and Post Office was the center of activity in the Stillwell Community offering "everything from shoes to nails." The post office began operating in the store during the late 1930s.



New Ebenezer



Welcome to New Ebenezer, Georgia, established in 1736. A visit to New Ebenezer is a visit to two distinct and very real worlds.

New Ebenezer was built and molded by foreign hands in an alien land. The original town of Ebenezer was settled on Ebenezer Creek in 1734, 22 miles north of Savannah. This location was ill-suited to river navigation and General James Oglethorpe allowed the town to be relocated to the east, directly on the Savannah River. New Ebenezer was settled by Germanic pietistic Lutherans from the Salzburg region of what is modern Austria. These Protestant Germans were expelled from Salzburg in 1731 by the Catholic Archbishopric and were forced to leave their homes and possessions. The Georgia Trustees under General James Oglethorpe, and the Society for Promoting Christian Knowledge sponsored the resettlement of several hundred of these Salzburgers in Georgia. After a grueling ocean passage the Salzburgers came to their new home amid pine barrens, swamps, malaria, insufferable summers, and alligators. By the 1760s, however, Ebenezer was a thriving township of 1,000 Germans. Could they and did they, recreate elements of their alpine homeland through their architecture and material culture? An examination of the architecture, the documentary record, and an on-going study of 18th century artifacts are beginning to answer this question.

New Ebenezer's One World

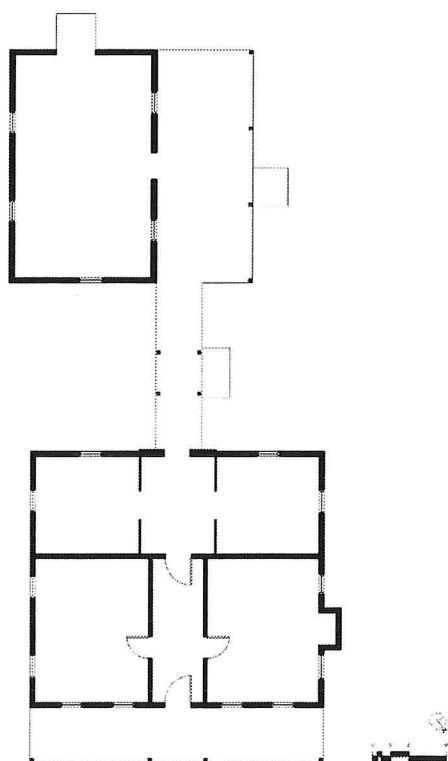
One world of New Ebenezer is always visible and is punctuated by several examples of vernacular architecture and extant historic landscape elements. On the steep bank of the Savannah River you will see numerous buildings, two of which date to the 18th century. The focal point today

is the same as the focal point of New Ebenezer over 260 years ago. The Jerusalem Lutheran Church is the oldest church in Georgia and has had a continual congregation since its birth. One might argue that the church is both vernacular and high-style. It is vernacular in its simplicity of form, its construction by other than expert craftsmen, and its construction of brick from local clay and boards from local forests. It lacks virtually all architectural elements of European cathedrals of its day. Yet contrasted with the plain houses at New Ebenezer, it was high-style. It was the townspeople's soaring, sturdy testament to their God; one of only two structures in town that measured two stories; the only building made entirely of brick. Following 31 years of death, toil, success, and survival, the Salzburgers* were finally able to replace their wooden church. Construction of the brick church began in 1767 and was completed in 1769. It boasts two 18th century brass bells in its belfry. Look for the Salzburger fingerprints molded into several bricks.

MYTHS:

The hole in the Swan weathervane was made by a soldier's bullet. Actually, the weathervane is a reproduction. Salzburger women carried freshly made bricks from the river or kiln to the church site in their aprons. Not likely! They had wagons to transport the thousands of bricks needed.

**Gugel/Fail House, late 18th century
Ebenezer Road**



The Gugel/Fail House is an excellent example of a “Salzburger plan” house. It is a frame house of mortise and tenon construction consisting of two equal sized buildings built at the same time: 1) a central hallway house with shed rooms; and 2) a hall-parlor type service building with a separate kitchen and dining room—a hallmark of pre-woodstove (pre-1840s) house construction. Both buildings are treated as primary buildings and are attached by a breezeway. This house is the only colonial era residential building remaining from New Ebenezer. The house, which is believed to have been built in 1760s, was originally located near the cemetery. Following the death of Naomi Gugel Weitman in 1879, New Ebenezer’s last resident, the house was dismantled and moved to a new site a few miles down Ebenezer Road. The

house was moved back to New Ebenezer in 1974.

*The term “Salzburgers” is generally used to describe all the latter inhabitants of New Ebenezer, even though many of them were Germans from the Palentinate rather than specifically from Salzburg.



Jerusalem Lutheran Church Parsonage, c1835

A one-story front gable, Georgian plan house (central hallway, three rooms deep) of braced frame construction featuring 9/9 windows and a Greek Revival door surround. Craftsman style elements were added during the 1920s. This parsonage was built for Reverend Schrech between 1832 and 1838 and was originally located in the “pinelands” on the outskirts of the town before being moved to this site during the 1990s.

Salzburger Museum/Orphanage Reconstruction, c. 1971

The design for this building was based on the plans of the original orphanage located at New Ebenezer. The project was supervised by local Savannah architect John C. LeBey AIA, a Salzburger descendant.

Historic landscapes still visible include the Savannah River, its steep bank, and a cut that is likely a part of a wharf landing now used as an amphitheater. Another man-made feature visible in the landscape is the American Revolution-

ary War Redoubt. This was one of seven British redoubts built around New Ebenezer to defend it during the war. The redoubts were used by both opposing forces as the town changed hands throughout the war. This redoubt is now surrounded by trees but is easily accessible down a path.

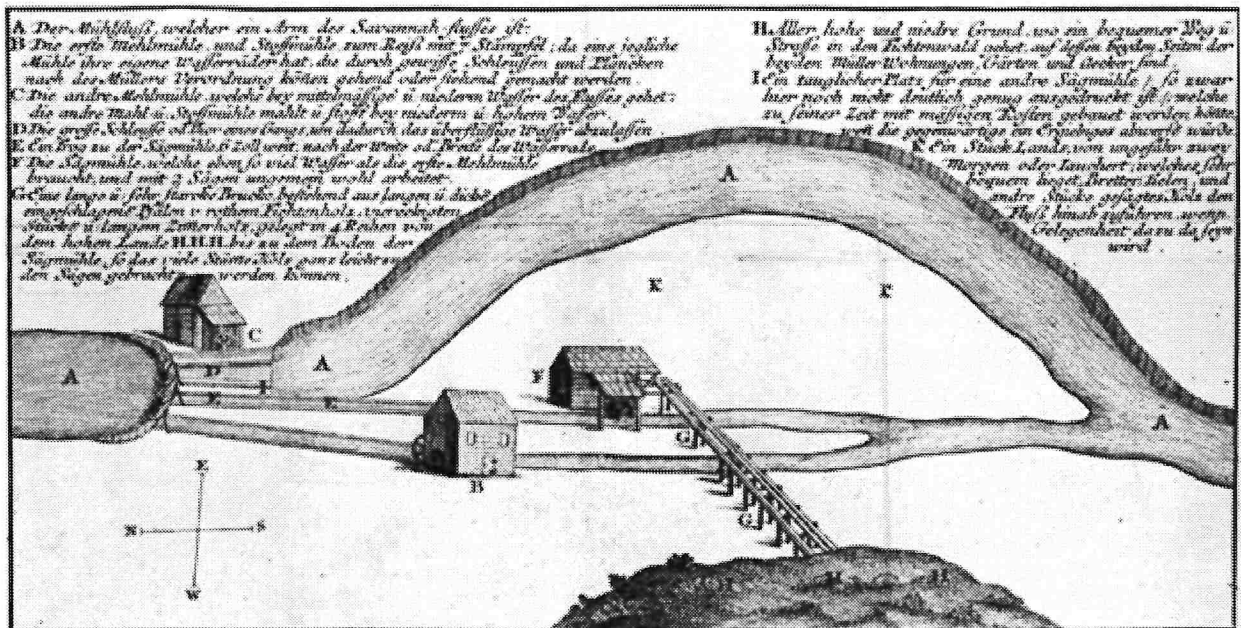
New Ebenezer's Other World

The other world at New Ebenezer is in fact bigger, larger, and more complex than the one world of structures and landscapes we spoke of above. The other world contains remnants of hundreds of houses, a silk filature (or factory), the original church, older graves, and American Revolutionary War campsites. It is only in this other world that the original town plan of New Ebenezer, identical to that of Savannah, is intact. When you visit New Ebenezer you walk over this other world. It is invisible above ground, but yet very real. This other world is unveiled with each archaeological investigation conducted intermittently since 1987 to the present. A small part of this world can be seen at the Salzburger museum on site. The Museum building is

a brick replica of the wooden colonial orphanage originally located in the middle of current Highway 275.

At present all of the houses here are built of wood, for building stones are not to be found in Georgia and there has not been time to make bricks. Because of the great hurricanes that blow with great force the houses are built no higher than one story and an attic (Baron von Reck in Detailed Reports Vol 1 1733-34:139).

Archaeologists have excavated portions of several house sites. It is likely that house construction at New Ebenezer went through several phases. Historical documents state that people built palmetto-thatched huts for initial shelter until they could construct something more substantial. Excavation at New Ebenezer has uncovered architectural elements that suggest in-ground posts structures with mud and stick chimneys (Smith 1986; Elliott and Elliott 1990). It is likely that this represented the second phase of construction. It is unclear if this phase consisted of log, half-timbered, or clapboard construction. Windows would have consisted mere openings with wooden shutters. The mud-plastered stick chimneys



were a frequent fire hazard. Knowledge of termites and wood rot undoubtedly led to the third type of construction with houses built off the ground on piers. Sawn boards formed the exterior clapboard siding. Houses built during the third phase were somewhat more likely to have glazed windows and brick chimneys, although both glass and bricks were always rare and costly items in colonial New Ebenezer. Archaeological excavations have uncovered cellars on two house sites. Excavation of a kitchen revealed that it was destroyed in a fire. Further excavation of various house sites will enable archaeologists to definitively establish the chronology of domestic architectural styles at this unique site.

Archaeologists located the below-ground remains of the silk filature. This impressive structure was built solely for the production of silk from the initial stages of hatching silkworm eggs through the tedious process of raising the worms, to the final procedure of harvesting the cocoons. The Salzburgers were the most successful colonists at silk production. Archaeologists have located the two chimney falls at either end of the two story wooden, custom-designed structure. Limited excavations on the filature lot indicate that further archaeology can provide exciting new information about gender issues, child labor, environmental issues, the industrial revolution, and the economy.

Religious and political infighting and alternating occupations of British and American forces during the Revolutionary War permanently crippled the town of New Ebenezer. Archaeologists uncovered encampments of British and Rebel troops. One was located in the area now containing the new Sunday School building. Excavations salvaged the information in the ground prior to their destruction by the new building. These discoveries led archaeologists to learn where troops were located at various times during the war, how the occupations affected townspeople and the role of the town in the overall military strategy. Additional excavations in other parts of town are likely to uncover supplemental elements to this story.

The one world shows us constantly visible examples of architecture, construction techniques, style and function. The other world at New Ebenezer has given us tantalizing

clues about extinct architecture, drinking, silk making, agriculture, diet, animal husbandry, trades, wealth, status, and religion.

—DTE, RE and BC

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**South Tour:
South Along the Georgia Coast**

Arbor Cottages Motel, 1952

The U.S. Highway 17 offers a glimpse into the disappearing history of roadside lodging. Tourist cottages mirrored the modern conveniences of private homes, and tried to recall the feeling of "home." The increasing popularity of the basic tourist cabin led to the development of the larger, more substantial tourist cottage. To mirror private houses, the tourist cabin incorporated common domestic features, such as kitchens, bathrooms, and garages. Stylistic treatments on the exterior and homespun furnishings within, made the tourist cottages feel "just like home." Their popularity diminished with the advent of chain motels, and many have since been lost.

By the 1920s, the Atlantic Coastal Highway, now U. S. Highway 17, was the main route linking the northeast to the sunny South. The lodging industry thrived for decades along this route, until construction of Interstate 95 began in the 1960s. According to postcards of the era, there was a tourist cottage establishment, on average every three miles, up the present day Highway 204 interchange. All beckoned travelers with promise of Beautyrest beds, steam heat, air conditioning, restaurants, and gas stations.

The Arbor Cottages Motel is located on the eastside of U. S. Highway 17, just to the north of the Interstate 16 interchange. The arrangement of small dwellings offered travelers comfortable lodging and provided them with a sense of community. Fred C. Soper built Arbor Motel in 1952 on just over an acre of land off of Ogeechee Road, or Highway 17. The area consisted of twelve buildings: eleven "cottages" and a larger building that was home to the innkeeper. Each single or double unit cottage was side gabled, with wood shingle siding, four-over-one window sashes, five-panel wooden doors, and corrugated aluminum awnings. Each unit has one room with a bathroom built onto the rear. Original dimensions for the cottages were small, only large enough for a bed and a few other pieces of furniture. They may also have had a private bath, a rare luxury for the 1920s. The inclusion of a kitchen and bathroom were necessary features in cottages to attract to attract travelers

and was a major step in making a tourist cottage resemble private houses. As bathroom grew increasingly common in homes, travelers expected the same convenience in roadside lodging, while the kitchen appealed to female travelers by providing the comforts of home complete with all the amenities. Exterior details such as half-moon cut outs in the shutters and corrugated metal awnings made the cottages seems more welcoming.

The cottages are aligned alongside a central drive, forming a cul-de-sac, creating a comfortable enclosure, which fostered a feeling of privacy for weary travelers. A similar roadside arrangement can be found in the Mirror Camp, near the Highway 204 interchange. An interior view on a contemporary postcard reveals how tourist cottages, personalized with wall paper, chenille bedspreads, and dollies on dressing tables, made travelers feel at home, while private garages accommodated their automobile's and assured the protection of their belongings. The buildings of the mirror Camp were composed in a line parallel to the highway, in an effort to entice visitors. The motor courts included a restaurant/tavern and office arranged around a central, grassy court.

The popularity of tourist cottages decreased in the mid-twentieth century, as new fads and modern styles drew tourists away from the traditional motor court. A contemporary postcard best illustrates these changing attitudes, comparing out-dated cottages to outhouses.

— WP

Twentieth-Century Timberland Management in Southeast Georgia

NEILL HERRING

Following the lumber industry's relatively rapid removal of the native yellow, longleaf pine forest of the southern coastal plain, the cutover land soon sprouted a second growth forest of pines, mixed hardwoods and a variety of wetland forest complexes. Some colonies of longleaf pine reestablished themselves, and portions of the original forest were never cut. Some pinelands were converted to row crop agriculture, as cotton, flue-cured tobacco and truck farming entered the region in the early years of the century, virtually on the heels of the departing loggers.

The work of Dr. Charles Holmes Herty in modernizing and reviving an antiquated naval stores (turpentine and gum rosin) industry led to the cultivation of a longleaf and slash pine forest for the production of gum. Where the industry had once used tar kilns fed with whole trees, supplanted by primitive fire stills fed with gum collected in "boxes" chopped into the bases of standing timber, Herty's innovation collected gum in clay, then metal cups from chevron patterns of shallow wounds, called "faces," cut in the pine bark. As production advanced, federal research prompted innovation in the stills themselves, and quality improvement accompanied rising production.

Gum collection remained highly labor intensive and was conducted in isolated "camps," a condition of production that could not be maintained in the face of increasing physical and social labor mobility in the post-WWII era. Despite their primitive construction, the industrial hamlet turpentine camps still represented significant investments for cash-strapped turpentine "farmers," as they were called.

Portable dwellings, like today's trailers or manufactured housing units were uncommon in the 1930s, and even housing prefabrication would not become common until WWII.

Stands of trees tapped for gum had a productive lifespan of about twenty years, after which yields ceased to be economic and new woods had to be opened for production. Constructing new camps in these mature turpentine woods, assuming access to such tracts, could entail obtaining credit, often unavailable to these farmers. Even as turpentine farmers faced this deteriorating cost structure, demand for their products was diminishing against petrochemical competition. (These same forces had a similar impact on the cultivation of flax in several areas around the world, as the use of linseed oil in paints and wood finishes was also superseded by petrochemical substitutes.)

The turpentine woods began a slow vanishing over the 1960s, but in their place grew pine plantations featuring breeder-improved loblolly and slash pines that could be produced in the coastal plain's sandy soils on cycles of 15–30 years. The major market for this timber was initially as a feedstock for a growing pulp and paper industry, which enjoyed considerable growth in capital investment starting from the earliest units in the mid-1930s.

Airborne seeding experiments failed to cut the cost of planting replacement plantations, and replanting remains only semi-mechanized. Harvesting however has been subject to cycles of mechanization. Portable power saws and tractors, and trucks equipped with winches quickly and easily supplanted mules and hand tools. Tree trunks were collected

at "loadouts" where they were cut to "pulp length," approximately five feet, then loaded, often on the same rugged truck, frequently the property of an independent contractor, for a typically short haul to a "pulpwood yard" with a rail spur for onward movement to a pulp mill. A great deal of manual labor was demanded by this version of pulpwood logging, and the generally weakening market price of pulp could not support human-based cost increases entailed in rising wages and workers' compensation coverage.

The first mechanized harvesters used large hydraulic shears to clip pines at their bases, while additional hydraulic power was applied to handling trunks and the removal of crowns and branches. These "feller-bunchers" changed the impact of forestry on the landscape by limiting the areas of economic operation to relatively dry, firm soils that can support the weight of the machinery. Penetration into wetland forests, relatively easy for a man with a chainsaw and a cable from a truck winch, could hopelessly mire a machine capable of removing whole trees. Often its owner-operator's largest investment, this machine had to be kept producing at maximum capacity.

While some pulp mills still required pulp length stock for use in chipping machinery, the industry soon advanced to handle whole trunks as a matter of course, and hauls from woods to mills, bypassing the old railhead pulp yards, made the log truck a regular feature on southern highways. The present technology at the pulpwood supply end of the industry features chip mills which turn whole trees into chips for bulk shipping to pulp or board mills or for offshore sale. (Board mills manufacture "chipboard" or "oriented strand board," composed of chips that are pressed with adhesives into 4 foot by 8 foot sheets which have supplanted plywood for many building applications.) Chip mills can ship by truck or rail, and can be "captive" satellite plants serving particular pulp mills, or "merchant" operations selling loads of chips to the highest bidders.

Rising environmental consciousness on the parts of the landowning public and such governmental agencies as the U.S. Army Corps of Engineers, which regulated wetlands use, and agencies like the Georgia Forestry Commission,

coincided with the changing mechanical-capital structure of the pulpwood industry, have been developed that tend to leave waters and wetlands in whatever natural or uncultivated state they may be found. Such wetlands may be isolated "bays" in the woods, or "cypress heads," springs feeding intermittent and permanent watercourses. The establishment of stream buffers has reduced the environmental impact on surface waters by pulpwood and timber production, while probably enhancing productivity.

Combinations of economic and environmental factors have also prompted additional recent changes in the industry. A large expansion in world pulp capacity in the last two decades has driven the market price of pulp ever lower, while environmental curbs have simultaneously reduced production of saw timber from the once ruinously competitive (for southern forests) the Pacific Northwest. Southern forests have become competitive in a number of wood products markets and feller-bunchers have been appropriately adapted to saw, rather than shear, trunks so as to preserve the structural integrity of the sawlog's entire length. The current horizontal circular saws are high-speed hydraulic wheels with few teeth and kerfs of two inches or more.

Georgia's dependence upon timber has other consequences. Even fifteen relatively short year cycles in harvests of trees leaves land effectively idle for most other economic uses. Some of these lands have been used as hunting preserves, for both private associations and for state-administered public uses. A minor industry harvesting pine straw for use by the landscaping industry is another land use between harvests. In Georgia, ad valorem taxes on forestland have traditionally supported rural school systems, and landowners have found historically found these imposts burdensome. Rural Georgia schools are notoriously underfunded, so that ambitious children often leave these communities, and non-forest related economic growth is elusive. If communities expect educational improvements to support future economic growth, then reliance on forestland for school funding is unrealistic.

Current rates of removal and replanting in the coastal plain, and the present cycle time of under 25 years, project

a sustainable harvest into the foreseeable future. The largest among non-market limits that may loom before the industry is the question of the ultimate carrying capacity of the sandy soils of the coastal plain. It is not clear if pine plantations represent "soil mining," nor what nutrient replacement regimes, if any, will be required for maintenance of soil productivity. Another threat to the present pattern of production is urban sprawl in areas near the Atlantic and Gulf coasts and along transportation arteries, permanently removing timberland from production. Such losses are partially offset by conversion of farmland to timber, and pressure to farm is also growing because of land loss in row crop production areas in Florida.

A change in the basic structure of the pulp and paper industry's land management strategies has occurred since the mid-1990s. A number of firms sold large amounts of timberland formerly managed in-house to increasingly centralized timberland management firms. Some firms actually have diverted timber cut on their own lands to the mills of other competing companies in efforts to downsize their labor forces "in the woods." Others have essentially reinvented the timberland management business into real estate development enterprises. The St. Joe Co. of northern Florida is perhaps the farthest along this road. These development subsidiaries have become directly engaged in the development and marketing of former timberlands, as opposed to simply selling them to development firms, or to speculators who subsequently make such sales.

Another alternative for pulp and paper firms is liquidation. The Gilman Paper Company of St. Mary's, Georgia was sold to Durango Paper, a firm of Mexican ownership. Durango sold off much of its timberlands, and its mill ultimately was shut down following a boiler explosion. The mill site is slated to become a waterfront commercial and residential redevelopment site, and timberland will be turned into residential subdivisions thanks to its relative proximity to desirable coastal waters. Whether other marginal pulp producers, facing major capital expenditures for plant improvements, follow the path of Gilman remains to be seen.

Mention needs to be made of the latest possible develop-

ment in the industrial uses of southeastern forests: production of ethanol motor fuel from wood cellulose is regarded as a technology that may become economic in the near future. A companion wood-based chemical industry would naturally also accompany such a new use for wood fiber, which can be converted to yield significant quantities of sugar by the use of enzymatic chemical action on pulp. Such a new use could revitalize the logging industry by utilizing existing infrastructure to produce a new product.

The largest single change facing forest land in the southeast today is alternative development of thousands of acres of timberland in exurban locales which are on major traffic arteries or other nodes of population and economic growth. Devising a strategy to protect these existing "green spaces" will require adroit planning, stronger environmental protection, shifts in the distribution of tax burdens and a continuing evolution in forest product utilization across of an array of options, from traditional lumbering, pulp and paper and wood chemical production, through possible cellulosic ethanol fuel production, as well as determined public policies that protect forest land as such for its natural values to society.



Lebanon Plantation, c. 1804, 1860s, 1920s
5745 Ogeechee Road

Located on a spectacular tract between the Ogeechee River and Highway 17, the main house at Lebanon plantation is the product of three major building episodes. The first, between 1802 and 1804, erected the two-story core of the house; the second involved major repairs to that building following the Civil War; and the last was its conversion to a genteel country retreat in the 1920s. Since 1916, it has been owned by the family of Mills B. Lane, founder of the Citizens and Southern Bank.

The 1804 house was built for James Habersham, who placed it at the center of an extensive plantation devoted to rice cultivation. Slave quarters and outbuildings do not survive from this period and the mansion house is well concealed behind later layers. What remains from the earliest building is the frame, floor plan, and brickwork of the west wing.

Habersham's house was laid out on a center-passage, single pile plan, with a one-story shed at the rear. If the surviving stair is any indication, it was well finished. Set facing the river, the two living stories were raised high above a full basement. The cellar was not finished or even enclosed until later in the nineteenth century.

Near the end of the Civil War, the property's location between Savannah and Fort McAllister recommended it as the headquarters of the Federal Fifteenth Army Corps. Sometime afterward, the house was severely damaged but it had been completely refurbished by 1873, when the Savannah Morning news announced "the old family mansion at Lebanon has been rebuilt." Then-owner Colonel Anderson devised an apparently short-lived scheme to have French immigrants pursue viticulture on the plantation.

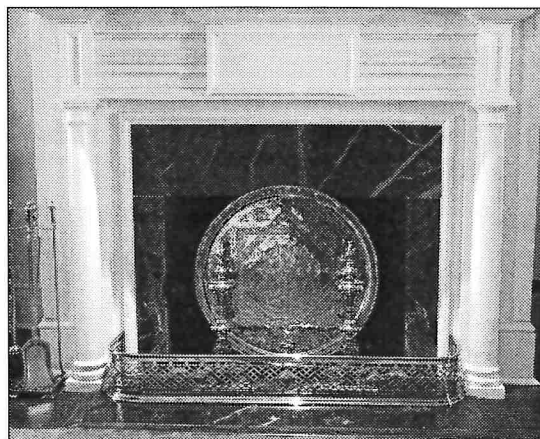
Most of the interior finishes in the west wing, including door and window surrounds and mantels, date to this period in the early years of Reconstruction. The post-war renovations did not enlarge the house but only re-trimmed it to make it once again habitable. It may have been at this time that the cellar was finished, as the first floor joists have evidence for cut lath nails in their underside.

Under the ownership of the Anderson heirs, Lebanon plantation was cultivated by tenant farmers for the remainder of the nineteenth century and the beginning of the twentieth. In 1916, it was purchased by Mills B. Lane and reconceived as a salubrious

summer retreat from Savannah. Like the DuPonts in the Brandywine Valley, Lane took a modest older farm property and enlarged it to become the heart of a comfortable country estate. Like other gentleman farmers, he was interested in progressive agriculture and planted a new variety of orange, the "Savannah Satsuma."

Lane's changes to the house itself were significant. He doubled its size, adding a new dining room, large kitchen, and an extensive porch to connect the new wing to the old house. As expanded and modernized, with new bedrooms and living space, the house was fit for a genteel country retreat. Completing the transformation of the property from a working farm to a gentleman's country estate, he built an expansive brick hunting lodge adjoining the house. Lebanon plantation remains in Mills Lane's family. It is owned today by his grandson, Howard J. Morrison, Jr., and his wife, Mary Comer who have recently renovated the house.

—JEK

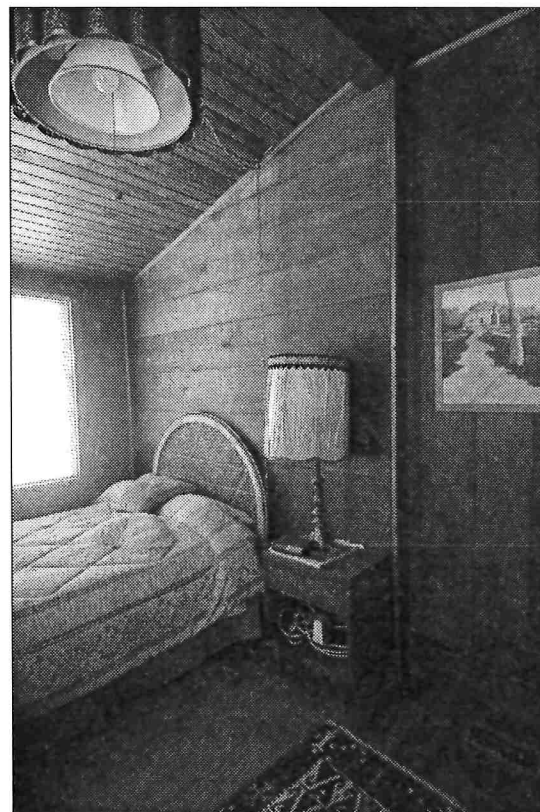


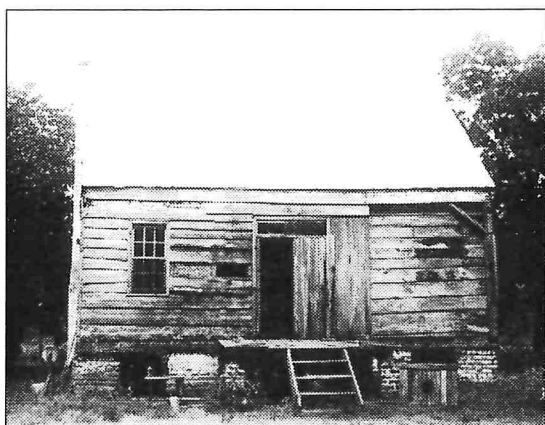
**R.H. Gould House, c. 1840s; altered c. 1880;
further alterations c. 1950
1253 Little Neck Road**

INTERPRETATION A

In 1866, barely a year after the end of the Civil War, an elderly plantation owner, Jacob F. Gould, deeded his property of 700 acres to his son, Robert Henry Gould. Savannah had just begun to recover from the effects of four years of war and Federal blockade. It was not the easiest of times, and father cautioned son in a paragraph written into the deed against "Hotchpot" or dividing up the farm that he had so laboriously built up from the 250 acres he had purchased in 1809. The Gould plantation was truly a family farm at that time. The 1860 census lists Jacob, his wife Ann and their four surviving children and their families as living nearby, if not on the plantation itself. Robert Henry Gould and his bride Rebecca Oliver had been married in 1849, and it is assumed that they set up housekeeping shortly afterward in what is now called the R.H. Gould Home Place.

Whether or not Robert built the home is open to question. Although few examples remain, the building style of the Home Place was one of the most common vernacular forms of the coastal





South. Not only was it common, it lasted over a long period of time, from the Colonial era to the 1860s. The Home Place appears to be essentially intact and little changed. The original building is likely to have been a two room hall and parlor cottage, which is the front portion of the present house. It looked much the same as the house does today when viewed from the front, with two end chimneys and a center door flanked by two matching windows on each side. There may have been a portico in front as indicated by a 14 foot wide brick foundation at the front steps. Somewhat later, the home was enlarged in the manner typical of an extended hall and parlor structure with the addition of three small bedrooms at the rear of the house and a full width porch across the front that is there today.

All of the period outbuildings for the farm are gone, including the kitchens. According to a family memoir, the original kitchen stood about 50 feet from the chimney on the left side of the house. There is a door next to the chimney on that side that would have provided easy access. By 1900 the old kitchen was only used for syrup-making and other special tasks. At that time the family used a newer kitchen that had been built behind the house and connected to it by a breezeway. When the new kitchen was constructed, the center of the three bedrooms became a hall to access the breezeway. Considerably later, that kitchen and the breezeway were demolished and the wall to the bedroom on the right side was removed to create a kitchen/dining room.

The framing structure of the original house is not known, because the two front rooms are covered up with heart pine paneling, but the framing of the addition is visible in the dining room. On two of the walls the heavy timbers of the braced frame, its corner supports, and wooden pegs can be seen. Between the timbers is a somewhat unusual brick infill coated with horsehair plaster and whitewash. A mopboard was installed where the wall met the floor but no paneling was ever put on the walls. This may reflect the fact that the room was a bedroom, and did not need such a fancy finish, or may reflect a decline in family resources. There is an obvious difference between the carefully milled and finished woodwork of the fireplaces and windows of the two front rooms and the rough look of the addition.

Most of the building materials look as though they could have been made right on the plantation or on neighboring farms. The

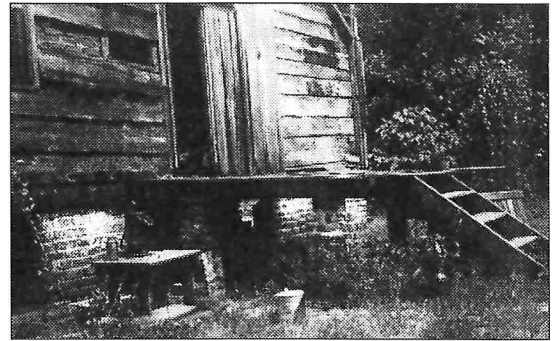
bricks are oversized compared to modern brick, very soft and full of burned out holes. The plaster appears to be the tabby plaster commonly made in coastal areas by burning oyster shells. All the beams have adze marks rather than sawn marks. Almost all the nails visible are cut nails, which were probably purchased along with the locks that secure almost every door. Wooden latches, complete with a "leather" to keep them straight, are used also, and there is evidence of a string latch at one door. A few metal items like the iron pot hook in one of the fireplaces, or the occasional forged nails, or the original hinges seen on one of the doors to the dining room could have been made in the farm's blacksmith shop. The smith's time was probably spent repairing things like tools, plows, harness fittings, wagon hardware and the like, but present day descendants remember forbears who were talented smiths and "could make anything".

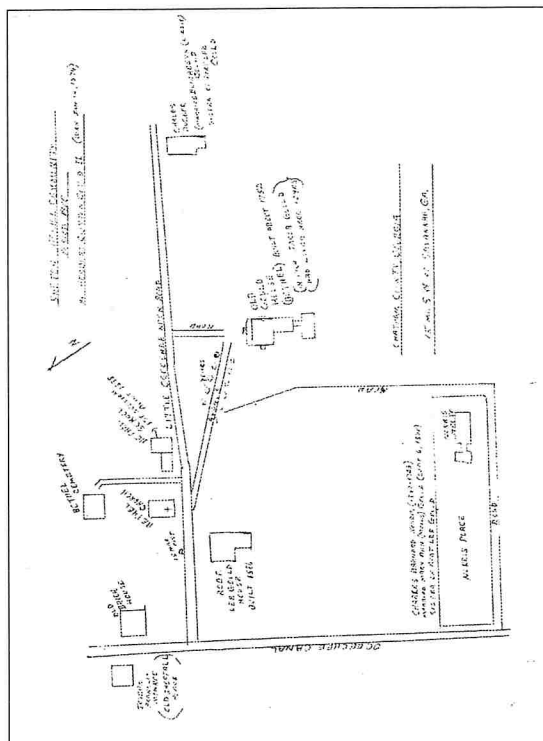
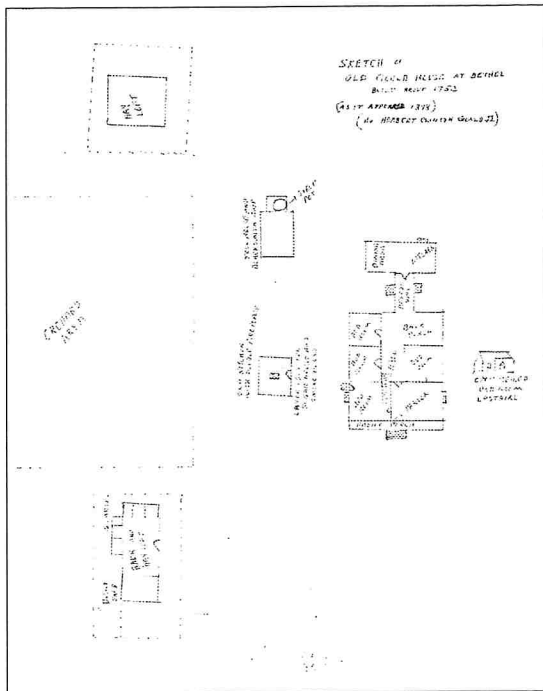
The R.H. Gould Home Place should also be seen in context, both as a part of a farm, and as part of a neighborhood. There is tenant house from the early 1900s still standing to the left of the Home Place and archaeological evidence of at least seven structures that once stood nearby. Two are the kitchens mentioned above, another is the blacksmith shop, still another is a stable, and two are small dwelling houses. The last is a large dwelling site that may represent an earlier home. Also, the Home Place should be considered a part of the nearby Bethel Community, which grew up on property once a part of the 700 acre tract owned by the family. Over the years land was donated by various members of the Gould family for the community's church, school and cemetery. In addition to the Home Place, the surviving historic structures in Bethel Community include the Robert L. & Carrie Gould House, Bethel Cemetery and a portion of the Savannah-Ogeechee Canal, which once formed the northern boundary of the property.

—CA

INTERPRETATION B

The R.H. Gould house, just outside of Savannah, is a framed farmhouse that has had many additions and changes over its lifetime. The deed to the land on which the Gould House sits was purchased in 1801, but the present structure dates from the 1840s. It is possible that other earlier buildings once stood on the property; currently there are smatterings of different period





outbuildings that have been re-located.

The house began as a modest one-story, frame house with a gabled roof. Exterior end chimneys appear on the two gable end walls. The original plan consisted of two rooms. The large main room is on the west side of the house and the smaller room is on the east side of the house. The entrance to the house goes directly into the main room.

It is difficult to determine the original circulation pattern of the house. The stairway enters at the back of the house directly into the back of the east-side room and there ascends up to the attic. While it does seem that original access to the stairs was through the exterior door at the back of the house, there are three visible stair-treads inside the front main room. These treads suggest that before the additional rooms were added to the back of the house this stairway was accessible from the back corner of the main room. And it would make sense that the stairwell was enclosed at the same time the additional rooms were added to the back of the house when access to the stairs became an interior affair. The unfinished second floor has exposed rafters. Some of the collar beams are numbered but they appear out of order, possibly because they may have been re-used after the 1840's fire. These collar beams are half lapped and secured to the rafters with mature cut nails.

The two fireplaces on the main floor both have wood mantels that are decorated with Italianate, beveled moldings. In each fireplace there are pothooks that appear to be original to the house. These pothooks beg the question about how this building was originally used. Was this a single-family dwelling or perhaps something else such as a quarter for two families?

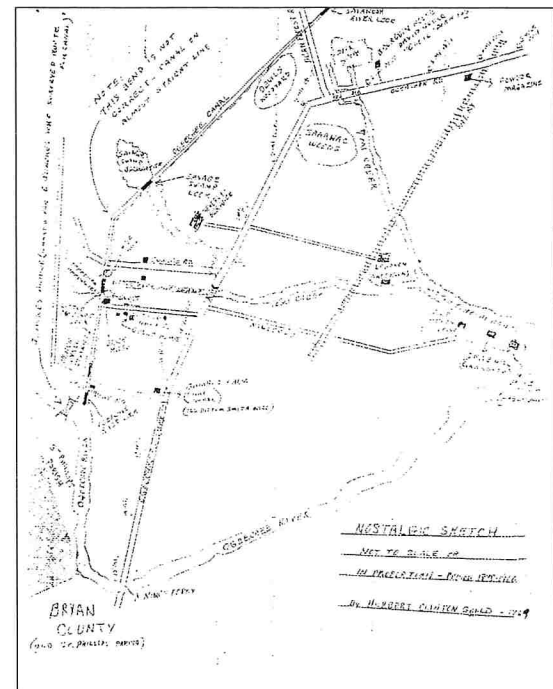
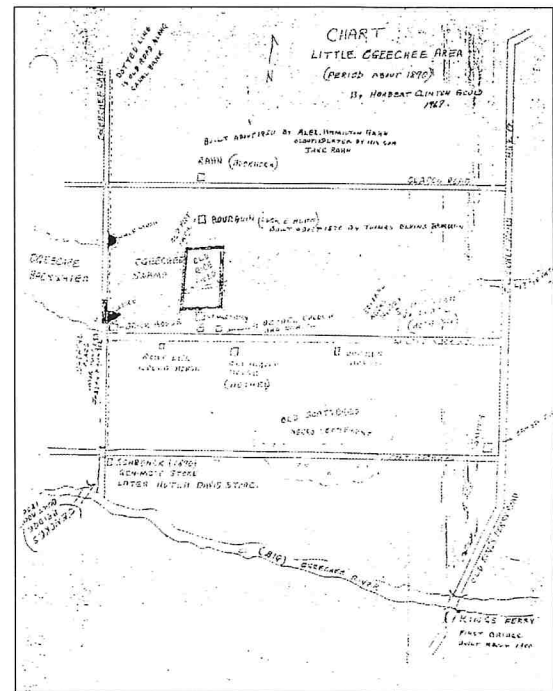
All the original exterior walls are finished on the inside with the same horizontal bead boards and clearly demarcate the first period structure. All the interior partition walls are finished with vertical bead board siding.

In 1880 the current front porch, rear center hall, and two rooms were added to the back of the house. The side and rear addition walls in the west back room have exposed framing members filled with whitewashed brick noggin. There are visible down braces in this room. The new back center hall opened outside with a double door. At the back of the house there was a small rear porch (the width of the hall), and a well behind the new back west-side room. The back east-side room was only accessible from

the back hall, whereas the west bedroom was accessible from the main front room as well. These new rooms have exposed hewn and pit sawn joists and sash-sawn floorboards. During this period, the interior stair access was enclosed, yet stair treads are still visible in the main front room. It is evident that the center passage was separate from the back west room because of the visible break in the floorboards. Additionally, along this same break in the floorboards there are remaining holes from where studs held the partition wall. There is also a clear break in the original exterior wall immediately across from an open tenon hole in the existing back wall where a summer beam may have sat that divided the rooms.

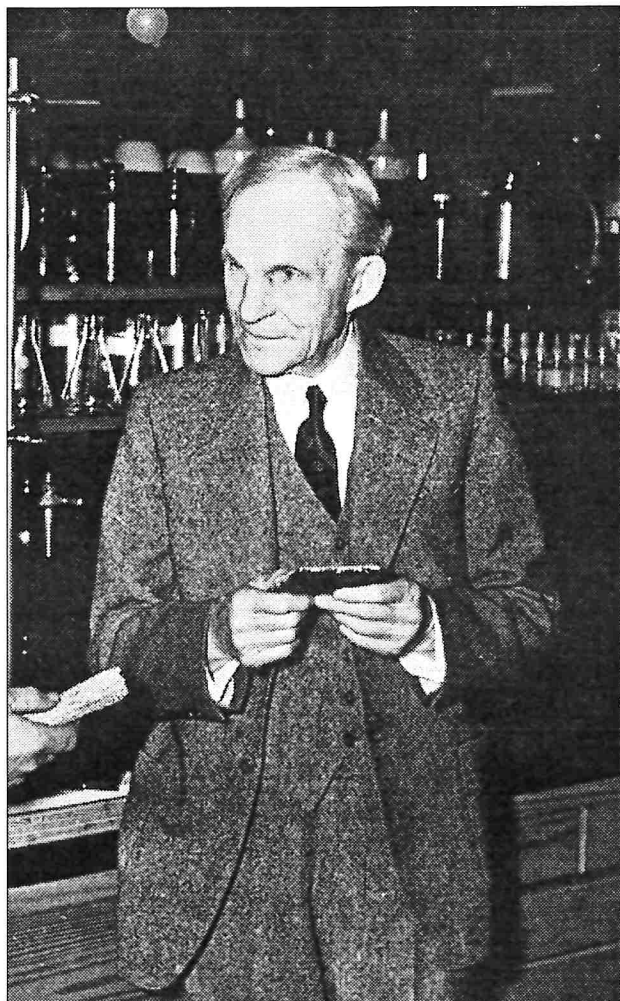
In the mid to late twentieth century further changes to the house were made by the Faucet family. The west back room and the back hall were connected by bringing down the partition wall to create a dining room for the new kitchen. The new kitchen was built where the rear porch once was. Some of the brick noggin, including a rear window from the 1880 addition was knocked out when the kitchen was attached. And the back double door was cut down to a single door. The well was closed and an entry foyer was put over it. The east back room was extended and a bathroom installed.

—OB



Henry Ford in Richmond Hill

LYDIA MORETON AND MARK FINLAY



Henry Ford

In 1925, Henry Ford began purchasing land in the Richmond Hill area of Bryan County, an area then known as Ways Station. Ford's friend, the naturalist John Burroughs, is reputed to have piqued Ford's interest in the region by remarking that it was unusual in the quantity and quality of its natural beauty. At the time, the region was swampy, had a high malaria rate, and was sparsely populated, a far cry from its heyday as a center of rice production before the Civil War.

Henry and Clara Ford previously had wintered in Fort Myers, Florida, at a home next door to the winter home of their friend Thomas Edison. After Edison's death in 1931, however, they began to plan to move to Richmond Hill area; by 1935, Ford had acquired about 80,000 acres. Meanwhile, the Savannah Development Authority had begun to acquire former plantation sites along the Savannah River as part of its industrial and ports development projects. Thus Ford purchased "The Hermitage," the classic plantation home of the McAlpin family and moved the entire structure, brick by brick, to its new location along the Ogeechee River in Bryan County. Ford named his new home "Richmond" in honor of a former rice plantation that once stood on the site. From this name, the nearby town came to be known as Richmond Hill.

Ford soon turned the Richmond Hill area into a thriving community with significant agricultural and industrial operations. Since the mid-1920s, Ford had been a supporter of Edison's research on an alternative source of rubber. Following Edison's death, the Edison Botanic Research Cor-

poration had hired Henry Ukkelberg to continue the Fort Meyers research, but as that project diminished in scope, Ford hired Ukkelberg in 1936 to direct a broader program of agricultural research at Richmond Hill. Ukkelberg produced fertilizer from sawdust, starch and fuel alcohol from sweet potatoes, plastics from soybeans and corncobs, paint oils from tung trees, and flour and fuel from potatoes. Scientists successfully made rayon from sweet gum and black gum trees that were widespread on the property, including a few pairs of rayon socks that Ford proudly wore around the plantation. Other plastics derived from plant resources were found to be suitable for gearshift knobs, distributor caps, and other automobile parts.

Ford also transformed the old rice fields along the Ogeechee River into productive farms. After considerable study of soils, fertilizers, and potential cash crops, Ford Farms began to sweet corn, Irish potatoes, soybeans, and especially Iceberg lettuce. Ford also hired a full-time forester and had a sawmill built on the property to produce lumber for sale and to construct buildings and houses for his employees. The forester determined that approximately 15,000 board feet of timber grew on the property each day, so no more than that was cut each day. During World War II, however, Ford allowed his sawmill to work at capacity, which could reach 100,000 board feet per day.

Ford also was interested in the welfare of the community. He called for construction of a community house, chapel, commissary, bakery, lunchroom, garage, and add an addition to the Richmond Hill school. He built a clinic to treat the medical needs of his employees and the community. He hired Dr. C.E. Holton of Savannah to come to the clinic once a week to treat the more serious problems at the clinic; treatment for Ford employees was free of charge. In 1937, he began a campaign to combat malaria. He hired twenty nurses who traveled throughout the area administering Atabrine to adults and quinine to children. During this survey of malaria patients, he also had nurses note any person suffering from hookworm so that they could be properly treated.

The Fords built several schools: the Richmond Hill School, the Arts and Trade School for whites, and the In-

dustrial Arts Shop for African Americans. Since the extant system of education for African Americans ended with the fifth grade, Ford opened a new African American school with six grades. Each year a new grade was added as the class advanced so that students could continue their education. The school eventually reached eleven grades, higher than most other African American schools in Georgia, and thus attracted higher quality teachers. Ford built houses for teachers and did not charge them for rent, until the Internal Revenue Service ruled that practice illegal. Thus Ford began charging fifteen dollars per month for rent and raised each teacher's salary by fifteen dollars.

The Fords built a nondenominational chapel and a community house at Richmond Hill for the benefit of their employees and for community use. The Community House had nineteen bedrooms, eighteen bathrooms, lounges for men and women, a large kitchen, a formal living room, a dining room that could seat sixty people, and a large ballroom. They held dance lessons in the ballroom or on the front lawn of their home.

Preservation and restoration interested the Fords as well. Mrs. Ford directed the restoration of three plantations homes, Strathy Hall, Valambrosia, and Kilkenny, and played an important in restoration of Fort McAllister, site of an important battle in 1864. The restoration process continues today with an effort to bring several building connected with the Ford's era in Richmond Hill onto the National Registry of Historic Places.

In all, the Fords changed the face of the Ways Station area by draining swamps, constructing buildings, planting crops, building schools and medical facilities, restoring dilapidated plantation homes, and bringing jobs to hundreds. Although Ford enforced segregation laws, he did not exclude African Americans from the opportunities he offered to his white employees. Ford's achievements in the automobile industry and his well-known character flaws may overshadow his humanitarian and experimental efforts in Georgia, but most residents of Richmond Hill are proud to call their home "The City That Henry Ford Built."

Making Sense of Place: African American Life in Liberty County

PEGGY G. HARGIS, *Georgia Southern University*



Liberty Swamp

To know a place is to understand its history, culture, environment, and its people. On the surface, Liberty's neighborhoods look like many of the other little communities up and down the coast of South Carolina and Georgia. There are the remnants of old rice fields with their lattice work of ditches and canals, the clusters of small wood or cinder-block homes, and the sand roads that seem to lead off into nowhere. Like other Lowcountry counties, Liberty was settled by planters who used enslaved labor to drain the marshes and build the infrastructure for growing indigo, rice, and sea-island cotton. But Liberty differs from many of her neighbors in two respects—her history of Congregationalism and Union occupation during Sherman's March to the Sea. An observant traveler can see the influence of Liberty's past on her landscape today.

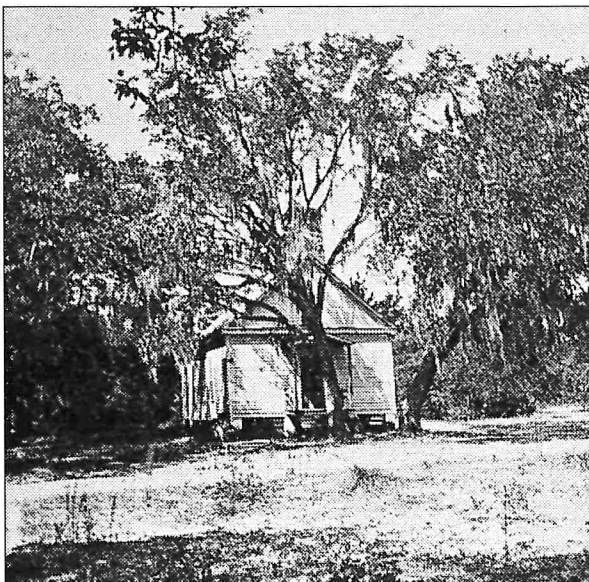
Natural Neighborhoods

Writing in the 1940s, Claudius Turner, director of the Dorchester Community Center, spoke of recruiting leaders from each of Liberty's natural neighborhoods. The pockets of rural settlements that were scattered among the marshes and rivers of Liberty were connected by an extensive sys-

tem of kinship that tied people to place. Perhaps the bond to place was stronger in Liberty County than elsewhere because of two seemingly unrelated historical influences—Midway Congregational Church and Kilpatrick's two-week long pillage of Liberty County.

Liberty's planters, whether a member of Midway Congregational Church or not, typically complied with church sanctioned norms in the treatment of their slaves. For instance, community leaders discouraged an excessive use of the whip and the routine sale of parents from small children, whereas they encouraged slaves to marry and to become members of a church.

According to Rev. Charles Colcock Jones, who surveyed 125 Liberty County plantations in 1846, 1139 slaves or one-fourth of all slaves belonged to a church as did 70 of 125 drivers (i.e., enslaved foremen). Many of the foremen were religious leaders in their church and Jones credited their moral character with influencing other slaves to behave in a similar vein. As if to illustrate their good influence, Jones noted that 60 of the 125 plantations had no whites in residence at anytime during the year and yet few slaves ran away.



Like other Lowcountry areas, Liberty's planters utilized a task system of slave management in which slaves were assigned a specified amount of work to complete in a day. Whatever time remained after completion of the task, however, belonged to the slave. Slaves used their "own time" to grow and sell crops, craft wood products, and raise livestock.

By custom, not law, the property that slaves accumulated belonged to them. With only a few restrictions, slaves could sell their property or pass their belongings on to their heirs.

When compared to slave communities further inland, customary practices in Liberty County made family separation less frequent and, as a result, increased the likelihood that multiple generations of slaves would live in close proximity to each other. This, coupled with the relative isolation of slave settlements, increased slave autonomy and made it possible for slaves to retain beliefs, songs, stories, and practices from their native homelands.

After the war, freedmen often lived on the same land that they and their ancestors had worked as slaves. Whereas some freedmen worked as croppers on their former plantations others rented parcels or bought lots outright. Claudius

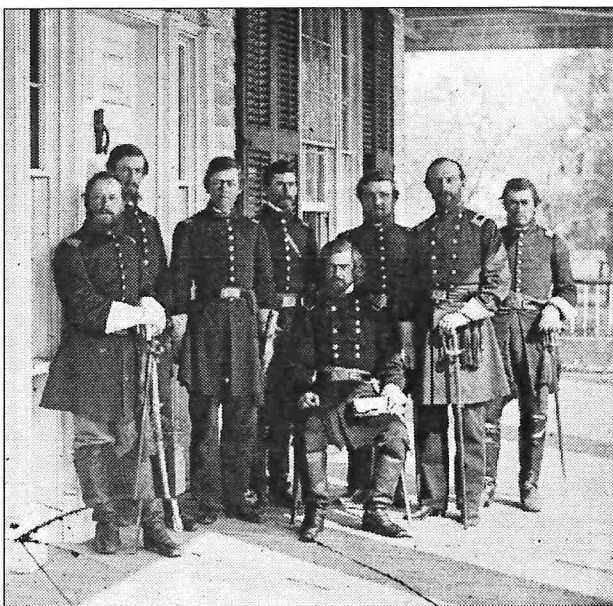
Turner understood that the natural neighborhoods in Liberty represented pockets of kinship and a strong sense of belonging to a place.

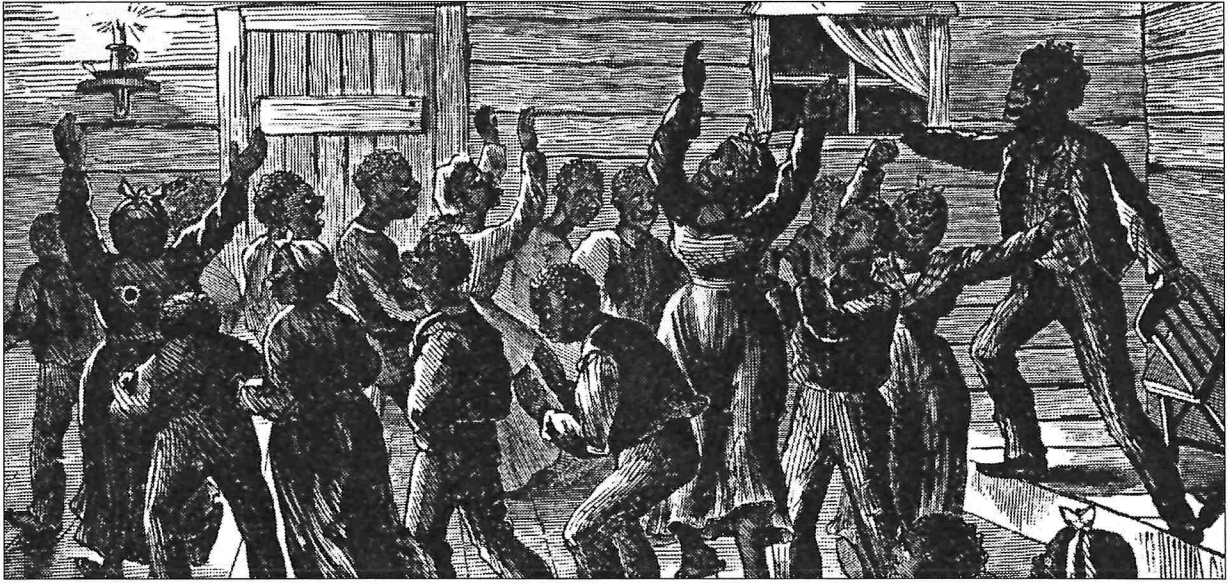
A second, albeit indirect, factor that shaped post-emancipation land patterns was the occupation of Liberty County by Union troops. In mid-December 1864, soldiers under the command of Brigadier General Hugh Kilpatrick established camps at Midway and Sunbury. Each day for nearly two weeks, raiding parties scoured the county confiscating and destroying property.

When Kilpatrick's men rode up on that chilly Tuesday morning, the slaves at Joseph Quarterman's place were sitting down to enjoy a wedding feast. The wedding ceremony had taken place the evening before but the wedding party had been up all night participating in a ring shout as a way of celebrating and honoring the newlywed couple. According to Marlborough Quarterman, "The soldiers came up and said 'halloo boys'; what is here?" He continued, "We was [sic] just about to commence taking a wedding feast. We all drew away from the table which was set out in the yard, and for a big crowd, and they took our place and made way with our feast pretty quick after that."

Kilpatrick, who was notorious for his reckless disregard for the soldiers' lives under his command (his nickname was "Kill Cavalry") gained fame in the North for his ability to raid and destroy Confederate property. But along with Kilpatrick's ravenous and destructive forces came freedom. Richard LeConte, a former slave of Joseph LeConte, celebrated Kilpatrick by calling him a "Great King." Kilpatrick's men, however, didn't discriminate when it came to taking property—they stripped blacks and whites, slave and free, of all that they owned. Hercules LeConte described the arrival of Union troops by saying—

When they first came up to my house they said they wanted something to eat, they were very hungry. About 20 or 30 stayed two days. We cooked and did all we could for their comfort for we was [sic] quite happy to see them. They went away and in about 3 days others came and 'distressed me all to pieces,' did not leave us anything but what we had on our backs. They did not say anything, they just went in





African in origin, the ring shout was a blend of dance, call-response singing, and drumming.

as if they was [sic] at home and everything belonged to them. I could do nothing, only stand back and let them take just what they had a mind to take. It was a hard time for us to scratch and keep from starving.

But despite losing all their hard earned possessions, former slaves left no doubt about how much they valued their freedom. Hercules LeConte put it this way, "...[A]nd when they went away they took everything I had, did not leave me a rag except what I had on my back. I rejoiced them for the good times the Yankees brot [sic] to us – I did not regret losing my property for my freedom." William LeConte said simply, "I was glad when the Yankees came and 'glader' to be free."

Kilpatrick's men took stores of food, livestock, cooking tools, and valuables. What soldiers couldn't eat or carry off they killed and left to rot. Plantation foremen were stripped of their guns, lest they fall into enemy hands and black women had their trunks broken into and their best clothes were used to haul potatoes, rice and corn from banks, stacks, and cribs. When Marlborough Jones of Green Forest plantation was asked by a claim agent how many hogs he had lost to Union troops he replied, All quantities, small and large, and they 'stroyed them up. Killed them and carried them.

Cut off their heads and carried the hogs away. Yes sir, I seen them do it myself. I can say about 10 head, big ones and little ones, up there where I staid. I had four I intended to eat. One I killed myself. The meat wasn't hung up yet. I had it in a tub, but they found it. The others they killed.

The years after Sherman's March to the Sea were hard for blacks and whites alike. But as planters who could afford to leave Liberty County did so, blacks remained. Without whites to buy their surplus crops, without planters to supply their draft animals, and without fertilizers, quality seed, and good tools to keep the land productive, Liberty County slipped into an economic depression. Land that sold for \$3 an acre in 1873 sold for the same amount in 1913. In 1879, a Federal agent following up on claims made against the government reported—

Now they are all dead poor.... I have never imagined such poverty as is evidenced by the surroundings of the Liberty county colored people. I looked into more than 150 cabins, there was not a single chair among them all except two made of boards in one cabin. In but one or two was there any attempt at a bedstand. In none more than two wooden stools. Very little clothing. Only a few had cows or

pigs, and none sheep. There are not a half dozen worthless ponies among them. They do their plowing with oxen, one ox doing the plowing for from six to ten families. Much of their work is done with a hoe and there was no evidence that they did much work. Three to twenty cabins are put up in a row. They call them 'on streets.' In these the colored people are collected, among the swamps, where tradition has it that a white man or woman can not sleep after May and live. Necessarily there is much sickness and suffering, for I believe a careful white person can live anywhere a colored person can. I do not know that an allowance to these persons will ameliorate their condition."

White families looking to reduce taxes and escape

poverty carved their old plantations into lots of 50 to 100 acres and sold them to anyone who would buy. As a result, by 1880 Liberty County reported one of the highest rates of black landownership in the state. Writing in the early 1900s, W. E. B. Du Bois credited Liberty's high rate of black land ownership to the Congregationalists' influence. But had there not been such widespread destruction of property in the county, it's unlikely that whites would have subdivided their plantations in order to sell for so little.

Dwellings

Slave cabins around Midway varied in size from 18x18 feet to 19x25 feet. They typically sat about 50 feet apart in a



The photograph was taken in 1891 at Charles Colcock Jones's plantation, Monte Video.

Niger Fraser, a former slave of the Jones family, is seated next to his second wife Bina. Source: Jones Papers, Tulane University, New Orleans, LA.

double row with a "street" running between the two rows. There may have been a common well, but it is unlikely that they had privies or a common outhouse.

Cabins were typically frame construction with cypress puncheon siding, and the floors were cypress planks or dirt. Cabins were topped with a cedar shake roof, under which there was a loft, and cabins ended with a stick and mud chimney. Cabins did not have glass windows but they did have shutters that opened and closed. More prosperous slaves locked their cabins but even field hands probably owned a trunk with a lock.

Outside the cabin a slave family may have had a pig pen (used to fatten pigs before slaughtering them), bee hives, rice stored on the sheave, sweet potatoes stored in banks, and a garden. It was customary for slaves to be allotted as much acreage as they could work. On average, slaves' gardens were between 3 and 5 acres. Molasses, honey and salt were stored in crockery. Corn, ground peas (peanuts), cow peas, and rough rice were stored in wood boxes inside a family's cabin. Some slave settlements had a community corn crib.

An example of a more contemporary house is the Dorches-

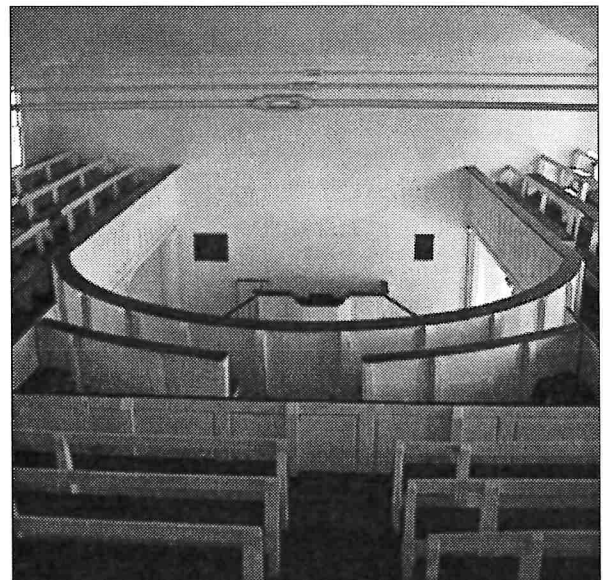
ter Academy museum. {picture of Dorchester museum} It was built around 1847 as a residence for the director of Dorchester Community Center, but it also served as a prototype for constructing low-cost, solidly-built housing. Plans for the director's house can be found in the American Missionary Association (AMA) archive at the Amistad Research Center in New Orleans. The photograph below shows a Liberty County couple who is learning to build their own concrete block house. The training program was supported by the AMA and the Dorchester Community Center.

Midway Congregational Church

At the heart of Liberty's antebellum community was Midway Congregational Church. {another photo of Midway} Built in 1792 of cypress siding, Midway was, according to author Erskine Clarke, Presbyterian in everything except name. All but two of the church's ministers were Presbyterian and it sent commissioners to the Presbyterian courts. Slaves could join as members and in 1840 black "watchmen" from 23 plantations were formally organized to become the moral leaders of Liberty's enslaved population. Watchmen mediated disputes



Slave cabin and yard



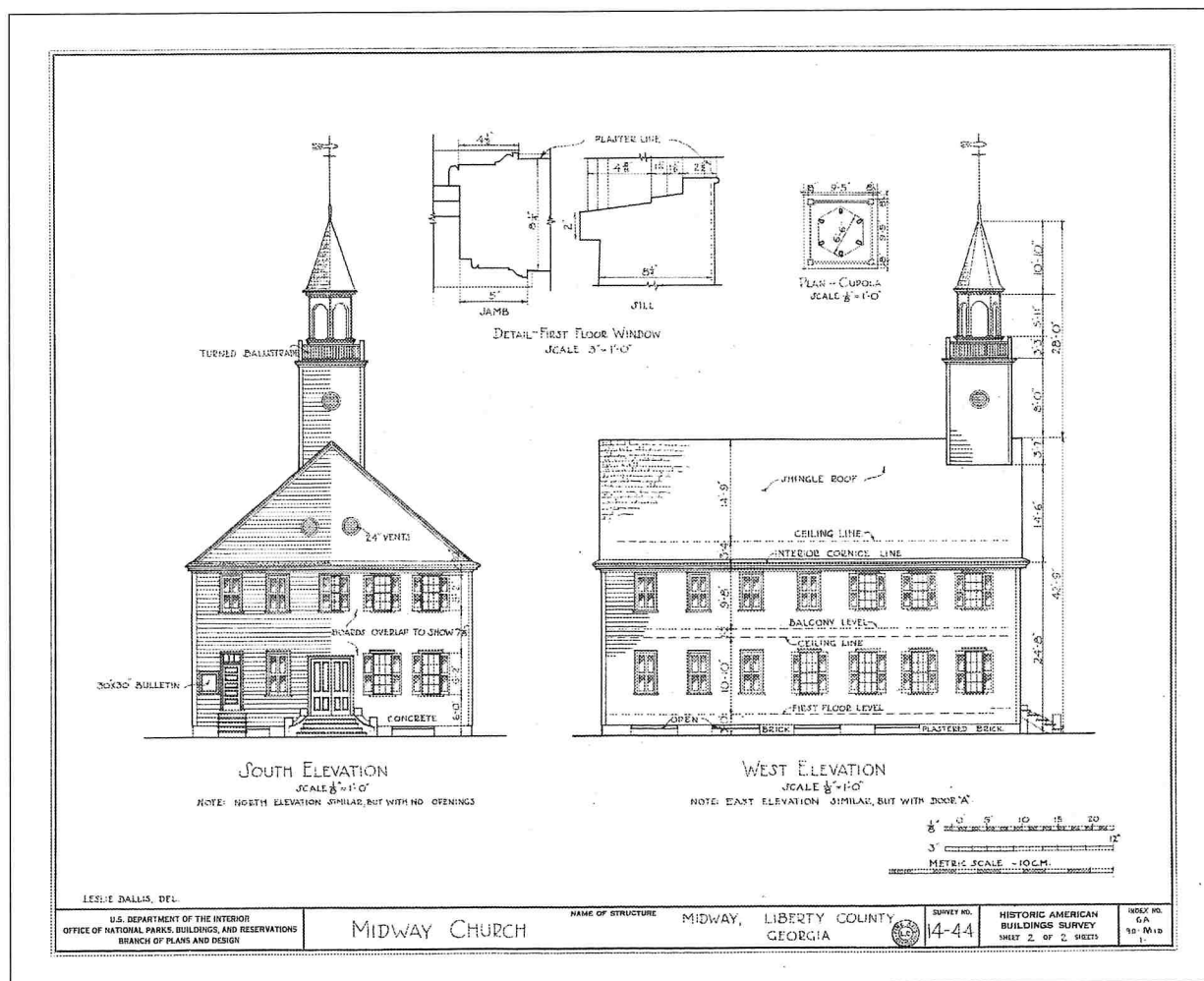
Midway Congregational Church slave gallery

in slave settlements, tended to the spiritual needs of fellow slaves, and acted as spiritual middlemen between the white congregation and black church members. By 1847, Midway Congregational Church had 377 black members.

Congregationalists' beliefs about education and slavery influenced local customs, so much so that planters who were not church members tended to conform to the prevailing practices regarding the care and management of slaves. For instance, slaves were permitted to marry (and sometimes divorce), they were taught an oral, religious education, and planters were less likely than their inland counterpart to use

harsh physical punishments and night patrols to control slaves' behaviors.

Not all of Midway's slaves, however, were Christian. Folktales, superstitions, beliefs about death, magic, and other practices stemming from Africa influenced slaves' world view. In 1887, on one of his many trips to collect rents in Liberty County, Charles Colcock Jones Jr, asked Niger Fraser, a former slave, whether there were any old men in the neighborhood who could repeat the stories that he had heard as a child about "buh alligator and buh rabbit." Jones had "no doubt that many of these [stories were] of African



origin." He wrote, "Most of the rising generation are ignorant of them, and not a few of the old negroes [sic] having been taught by their preachers that these tales are anti-religious, refuse to tell them for fear that they will lose their standing in the church." Jones published these stories and University of Georgia reprinted them in *Gullah Folktales from the Georgia Coast*. {photo of bottle tree and caption should read ... It was believed that bottle trees attracted and captured spirits (or haints) and kept them away from the house.

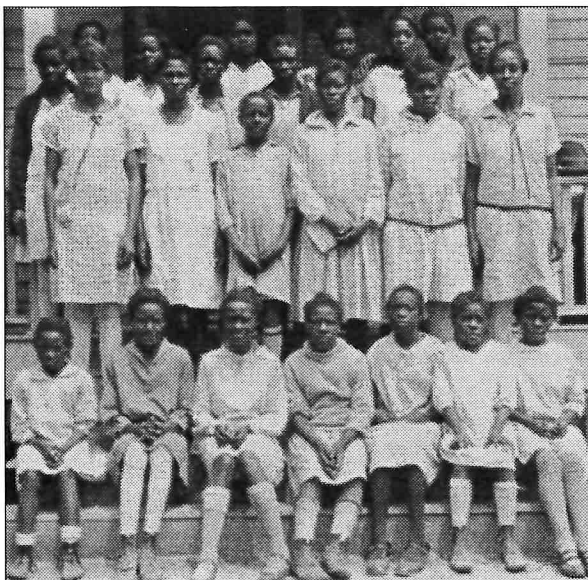
Archeologists have recovered little blue beads, projectile points, and pierced animal bones from slave sites. These may have been carried or worn to ward off evil, or as healing amulets. Slave children on C. C. Jones Jr's Burke County plantation wore little silver coins tied around their necks. Oral histories collected in the 1930's suggest that wearing pieces of silver brought good luck.

Education

In 1870, William Anthony Golding—a former slave of John B. Mallard, a two-term Georgia legislator, and a member of Midway Church since 1839—wrote to the American

Missionary Association (AMA) to request that they send a "colored" teacher of "good moral character" and a "preacher, if possible." A year later, white missionary teacher Eliza Ann Ward was sent to open Golding's Grove School. The school was situated on land that Golding had donated for that purpose, although he did not yet hold clear title.

Four years later, Floyd Snelson, a Congregational minister and ex-slave, was hired to help reorganize Midway Church. Up to this point the black members of Midway had been using the old church building in exchange for taking care of the grounds. But the old church was in need of repair and a group of Presbyterians also wanted use of the building. The black congregation offered to buy the church but white church elders were unwilling to sell, although they agreed to lease it to them if they would pay for half of the repairs. The AMA, however, did not want to invest money in a structure that they did not control and as a result they gave Floyd Snelson, along with a committee of six others, permission to select a new site for Midway Congregational Church. Dublin Miller, Harry Porter, Samson Bacon, Henry Williams, Stepney James, William A. Golding and Floyd Snelson selected a parcel of



Group photo at Dorchester



Liberty County Citizen's Council

land that had been donated by Golding. The new church was to be built next to the school.

Between 1874 and 1883 the school and the church grew. Supported by funds from the AMA and the black community, Golding's Grove became a normal (teaching) and industrial training school in 1879 and was renamed Dorchester Academy. By 1883, the school had licensed 28 teachers. Although construction on the church began in 1875, it was not completed until 1882. In that year, the McIntosh community encompassed the church, the school, 6 houses and 3 small stores. During the last decade of the Ninetieth Century the Dorchester campus expanded dramatically when it added a new home for the principal, both a girl's and a boy's dormitory, and a industrial shop. Enrollment reached 405 students in 1893. Students were divided among 4 classrooms—the largest of which held 80 students and the smallest held ten.

During the first couple decades of the twentieth century, school enrollment fluctuated between 220 and 300 students. While some students boarded at the school many others had to walk long distances (an average of 6.75 miles per day) to attend classes. A fire in 1901 destroyed many of the buildings, some of which were rebuilt. A boy's dormitory was also added at that time. During the 1920s, Elizabeth Moore, Dorchester's first African American principle, helped to establish the Farmers Cooperative Marketing Association and she expanded the curriculum to include athletics, music, and drama.

During the Depression the Federal Works Progress Administration's National Youth's Administration contributed financially to Dorchester and the AMA was able to expand its services in the McIntosh community. The school set up a quasi-formal system of barter in order to help students' pay for their tuition, opened a cooperative center and a store, and in conjunction with the AMA established a credit union. Another fire took the boy's dormitory in 1932 but a new one with modern amenities was completed two years later.

Community outreach expanded during the war years. Dorchester's principle J. Roosevelt Jenkins and community leaders traveled to Nova Scotia in order to study community cooperatives. When Liberty County agreed to open a public

high school for blacks, the AMA assisted the county financially, turned over Dorchester's science equipment and library, and then closed Dorchester Academy. Dorchester Cooperative Center, however, opened in its wake. Under the guidance of the AMA and Claudius Turner, who was hired by the AMA to direct the center, Dorchester's activities expanded to include a store, an experimental farm, farmer's union, hospital association, burial association, a chicken cooperative, a citizen's council and even a make-shift hotel for the families of black soldiers stationed at Fort Stewart. In short, the center served as an information clearinghouse for a variety of activities and community initiatives. In a bold move, the Dorchester Cooperative Center, in conjunction with Liberty County Citizen's Council, spearheaded a political education program in 1946. The goal of the Citizen's Council was to help residents understand the organization and working of local, state, and federal government so that they, in turn, could be informed voters. Within a 5 month period, the Liberty County Citizen's Council (operating out of the Dorchester Community Center) helped to register 1,100 blacks to vote.

In 1954, with support from the Highlander Folk School, Septima Clarke, a school teacher from Charleston, SC and Esau Jenkins, a farmer and school bus driver from Johns Island, SC devised a plan to help rural adults to pass literacy and citizenship tests. The first Citizenship School, known as the Progressive Club, was established on Johns Island, SC. But in 1961 control of the Citizenship School Program was transferred from Highlander Folk School to the AMA who acted on the behalf of the Southern Christian Leadership Council. The Citizenship School moved its headquarters to the Dorchester Community Center in Liberty County. The Citizenship Education Program operated at Dorchester from 1961 to 1970. During that period, 897 Citizenship Schools were established in the South. Dr Martin Luther King and the SCLC leadership planned their Birmingham demonstrations at Dorchester.

In 1968, public schools in Liberty County integrated—one of the first counties in the state to do so.

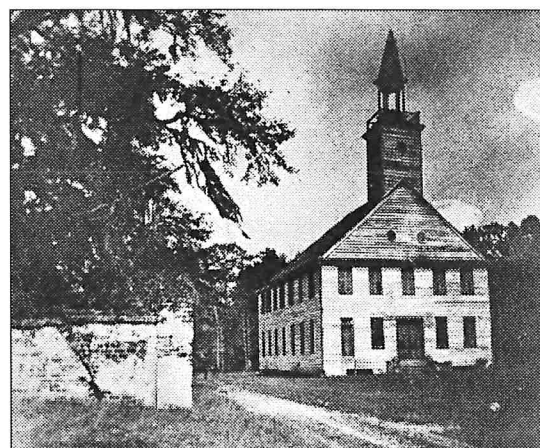
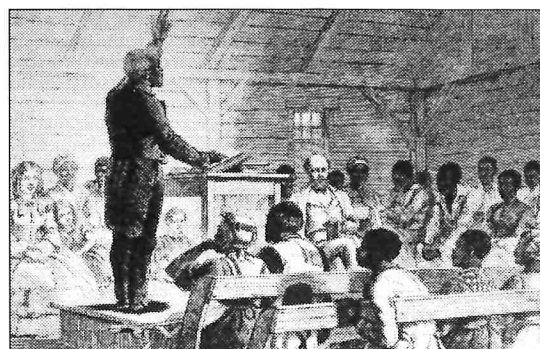
In September 2006, the only remaining structure on the Dorchester campus, the Boy's Dormitory, received National Landmark status.

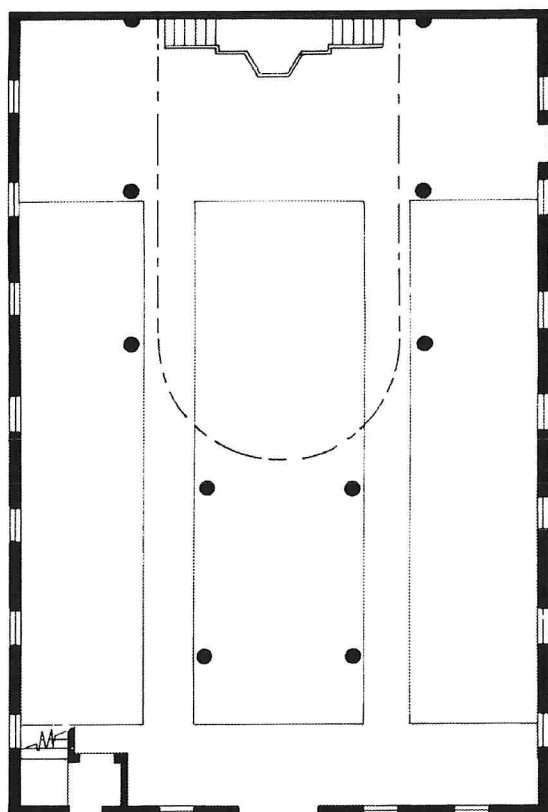
Midway Congregational Church, 1792; altered 1849
Liberty County, Georgia

One of the last of the several organized groups attracted to the new colony of Georgia, the first settlers of Midway descended from a small band of New England Congregationalists who had first immigrated to Dorchester, South Carolina in 1695. After nearly sixty years in Dorchester, a number of these slave-owning Calvinists packed their bags and moved their flocks, family, and bondsmen to a larger tract of land along the Medway River in 1752. Many flourished in their new locale, establishing some of the most prosperous rice plantations (followed by cotton in the early nineteenth century) in the low lying lands that surround the meetinghouse. The Congregational and, eventually, Presbyterian connection of the Midway Society (the governing body) was reinforced throughout the eighteenth and early nineteenth century by the recruitment of a ministers from "the northwards," including brief stints by Abiel Holmes, the grandfather of Oliver Wendell Holmes, followed by the geographer Jedidiah Morse, father of Samuel F. B. Morse.

Despite its long-traveled pedigree, the congregation remained thoroughly Calvinist in theology, though its members adapted the language and practices of many other denominations in some of their forms of worship and governance. The "selectmen" met to decide church policy in a nearby "vestry house" and early nineteenth-century ministers followed the Presbyterian custom of administering communion to members who sat at benches before long, narrow tables arrayed in the center aisle of the meetinghouse. (This practice is still observed in the Presbyterian Church on Edisto Island, South Carolina where there are several sets of benches and tables.) Once restricted to side sheds or porches, slaves had established their own churches by the time of the Civil War. However, on special occasions they reunited with the white congregation in the main church. They took communion at the same time as their masters, but were seated upstairs in the gallery rather than on the main floor.

The fourth structure erected by the Midway Society, the present framed meetinghouse (40 by 60 feet) was raised in 1792. After holding services in a temporary log church, the congregation erected a 36- by 44-foot framed meetinghouse that contained a





pulpit on one of the long walls with a central door opposite and doors in the center of each of the shorter walls. One end of the roof was hipped while the other was gabled and supported a small steeple. This colonial meetinghouse was burned by the British in 1778 and replaced temporarily in the 1780s by a post-in-the-ground building.

When the congregation recovered from the devastation wrought by the revolution, custom prevailed as they chose to build a new meetinghouse that matched their second building though the new one was slightly larger in its vertical and horizontal dimensions. The roofline and steeple (on the south end) followed the earlier arrangement as did the original plan. When completed in 1793, the meetinghouse had a central doorway on the long west wall with a center aisle leading to a tall pulpit crowned with a canopy on the east wall opposite. A cross aisle extended from the center doors on the shorter south (steeple side) and north walls. The congregations decided to have long pews rather than shorter square pews in the ground-floor seating, suggesting that there were fewer congregants with their backs to the pulpit. Galleries filled with pews surrounded the pulpit on the north, west, and south walls and stairs to the upper seating were probably located in the southwest and southeast corners of the building. Double rows of square-headed sash windows pierced the walls on all four sides and the exterior woodwork was given a coat of red paint. Although the original configuration of Midway Church might be construed as an example of a New England "meetinghouse" plan, its form was commonly used by most denominations in America in the late eighteenth century.

Following a national trend, Midway Church was radically altered in 1849. The building was reoriented as the old doors, pews, pulpit, stairs, and galleries were removed, replaced by a sanctuary oriented in an axial fashion with a new pulpit on the north wall and the principal entrance on the south side beneath the steeple. The three sections of forward-facing slip pews were divided by a pair of middle aisles. The gallery was refashioned with a distinctive horseshoe well oriented toward the new pulpit on the blond north wall. A second entrance on the south wall led directly to the gallery where slaves were seated during special services.

Following the Civil War, white church membership declined and the building was rented to a growing black congregation

for thirty years. In 1895 that congregation built a new Presbyterian church for their services and the Midway Society resumed maintenance of the old building. In the early twentieth century, the church underwent major repairs. In 1956 the building was thoroughly restored and moved about 50 feet to the east to accommodate the widening of the highway.

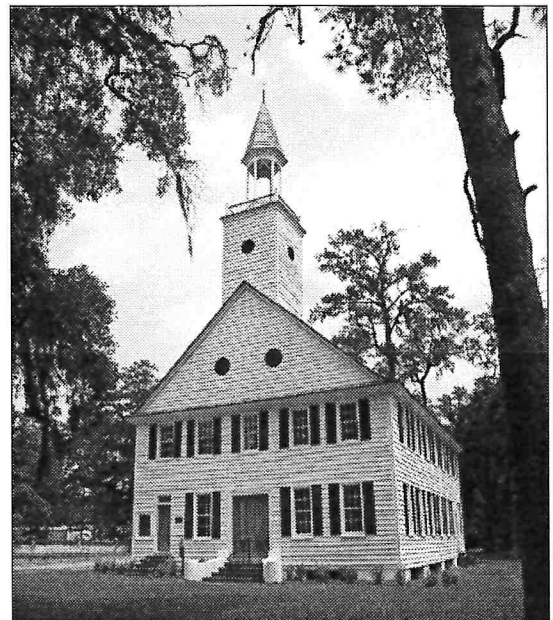
The progenitors of this transplanted society and their descendants have left conspicuous and sometimes curious legacies. Lyman Hall and Button Gwinnett, signers of the Declaration of Independence, were associated with the church. Because of its rarity, Gwinnett's signature is one of the most valuable of American autographs. Other members included the Oswald family, ancestors of assassin Lee Harvey Oswald. The nearby walled graveyard has a number of important markers. Unfortunately, many of the early gravestones were desecrated during the Revolution and were disturbed once again during the Civil War when the area was occupied by elements of Sherman's Army in its march to the sea. Theodore Roosevelt's great-grandfather, Revolutionary War General Daniel Stewart, has an impressive monument dating from the early twentieth century

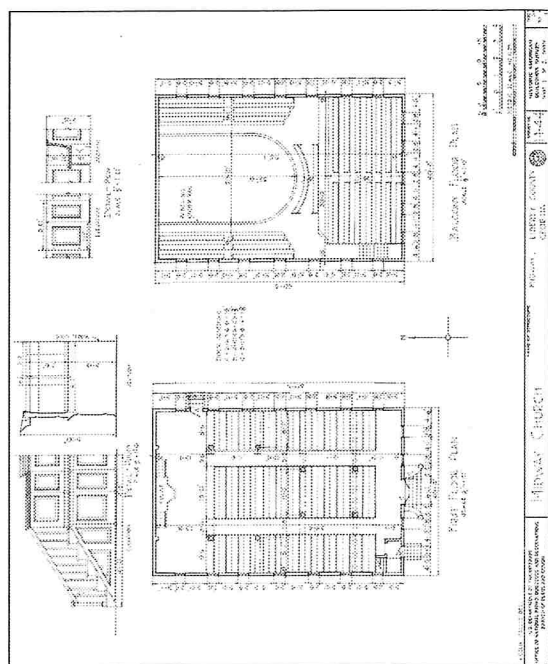
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Midway Congregational United Church of Christ, 1962–3 Midway, Georgia

The Old Midway Congregational Church, two miles east on U.S. Highway 17 was formed by whites (Puritans, Congregationalists) when they settled Liberty County. They were driven to church by their black slaves who were allowed to sit up in the balcony during worship. Eventually, these slaves became members and certain slaves, such as William A. Golden (Golding) became Selectmen. When slavery ended, white members abandoned Old Midway Church building. The Church's governing body leased the building to the more than 500 newly freed slaves. This lasted for two or three years until two influential former slaveholders said that they would rather see the Old Midway Church burned to the ground rather than to have the former slaves use it. Between 1867–1868, William A. Golding offered land, on which he and the members fashioned a "Brush Arbor" church by placing posts in





the ground with poles on the sides and bushes on top. This place became known as "Golding's Grove".

The American Missionary Association (A.M.A.) helped established Midway Congregational Church and its Mission School at McIntosh. William A. Golding, now a pioneering Congregationalist Pastor and one of two freedmen serving in the Georgia Legislature petitioned the A.M.A to send a preacher and a teacher to lead the school and pastor the church at Golding's Grove.

In 1872, Midway Congregational Church was formally organized by The Reverend Floyd Snelson, the first graduate of Atlanta Theological Seminary. The first church building was completed and dedicated in 1874 with funds from the A.M.A. and the local church body. The School was formally created by the A.M.A. (Congregationalists) and the new church building, largely funded by the AMA, served as the Worship Center for the School which was named Dorchester Academy in 1877. All assemblies, graduations, Vespers and special events occurred in Church.

The initial church building was torn down in 1956 and Midway Congregational held Worship Services in The Dorchester Academy Center. The present Church building was constructed in 1962 and dedicated in 1963.

On April 4, 1968, the A.M.A ceded its authority to the newly formed Dorchester Improvement Association, Inc. The founders were; 1.* James A. Lewis, President; 2. Rev. Charles A. Maxell, Vice- Pres.; 3.* Herbert M. Turner, Chaplain, Ft. Stewart; 4.* Milton P. Crenshaw; 5. Clarence Williams; 6. Jessie A. Stevens; 7.* Alfrete L. Adams; 8.* Lillie W. Gillard; 9.* William M. Walthour, Sr.; and 10.* Alberta S. Mullins. Mrs. Gillard is the longest serving member of the D.I.A. Inc. Board.

* denotes members of Midway Congregational Church.

Speaking in the Vernacular: Ritual, Design, and Oral Tradition in the Southern Lowcountry and Caribbean

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The lowcountry of Georgia and South Carolina is more than an ecological system of riverine estuaries and tidal marshes along the Atlantic coast. It has also been an economic zone based on the raising of certain staple crops, particularly rice and long staple cotton, from early European settlement through the nineteenth century. To produce these crops lowcountry planters depended upon enslaved African laborers. The African-American culture that developed in this setting persisted after freedom in somewhat enclaved and self-sufficient agrarian communities, geographically separated from one another, but related through kinship and social connections. While scholars generally anticipate the demise of African-American (referred to as Gullah in South Carolina and Geechee in Georgia) culture, it remains an active facet of life in these coastal communities, and can be studied through its material culture, particularly its housing practices.

One of the house forms popular in African-American communities in the lowcountry is frequently described as a hall and parlor. Over fifty examples have been documented in a survey area of eight communities: Midway, Seabrook, Dorchester, and Cay Creek in eastern Liberty County, Georgia; McClellanville, Mount Pleasant, and South Santee, north of Charleston, South Carolina; and Manning, near the Santee River Basin in South Carolina. The cultural origins of this house form, which according to Liberty County master builder John Stevens was the dominant form in post-bellum coastal African-American communities, are not merely a transformation of European hall and parlor

styles. Indeed, early indications suggest that instead, these houses emerge from Afro-Caribbean traditions that may have their roots on the African mainland.

This simple house is a two-room structure with a symmetrical façade. A porch is almost always present, either covering the entrance or spreading the entire width of the house. In some instances the front porch has been screened in or converted into living space. In most buildings, the roof is a simple, low-pitched gable, but occasionally there are variations including hipped roofs. Additions are made almost exclusively by adding an ell to the rear of the structure perpendicularly off of one of the front rooms. Occasionally the rear ell covers the entire width of the house. The rooflines of these ells sit below or match the roofline of the original structure, though in one case in the Cay Creek, Georgia community, the rear ell is actually taller than main building. There are a few instances where the front was extended to create more living space, throwing off the symmetry, though such examples are rare. In more prosperous communities, second stories were produced through the use of dormers. This feature can also be found on rear ells on these structures. This simple, but flexible house form is found throughout the Georgia and Carolina lowcountry.

From an early focus on the strict two-room, no-passageway definition of a hall and parlor house, the study evolved to a recognition that these houses are completely outside the sphere of the English development of the Georgian form in which the passageway evolves into a hallway mediating private/public spaces. Instead, the builders appear

to follow a pattern that matches their progress through life's landmarks, equating home construction with rites of passage. At times privacy may have been an issue in these African-American houses, but for different reasons than for traditional white builders, for whom manipulation of space followed social conventions of privacy, rather than issues of personal space. For example, the hallway, as it was added to eighteenth-century white housing, differentiated public from private space by limiting accessibility. The hallway, where it is used in these African American structures may be more closely related to a strategy for enlarging the house under certain conditions.

Fortunately, many of the houses documented are accompanied with oral history narratives from owners, former residents, or builders. John Stevens, a life-long builder in the Seabrook community has also provided commentary on houses for which there is little or no documentation, speculating over our drawings why he, as a builder, would have made certain additions or modifications. Stevens is a taciturn man, not one of Henry Glassie's "spokespeople for his culture." Like his father, Steven's has been one of the Seabrook community's frequent helpers on other people's home building projects. He never guesses at, and seldom elaborates on the data we bring to him. It is simply "because" or "I don't know."

Another important aspect of the houses for which there is corroborating information is that with the possible exception of McClellanville, South Carolina, they were built either by the owner or by the owner's family, with other kin and good friends helping during a period when the youthful owner had just entered adulthood. Even in the case of houses that were acquired by their present residents from estates or a last family survivor, they were originally owner-built, or built by the community for the owner. In rural African-American communities in the Georgia and South Carolina lowcountry, one might infer that there was an economic necessity to such a tradition, and while this would not be wrong, it is a much less than satisfactory explanation. For all of the owners that can be documented, and for other members of these communities who now live

in air-conditioned ranch houses or mobile homes, building houses was an act of faith, communicating shared values.

Spirituality and a sense of community were important elements in the life of a person growing up in the lowcountry. In most families Bible readings were a part of daily life. Cautionary tales involved recognizing the presence of evil, rather than the risk of injury. A bountiful harvest, from the land or sea, required sharing with those unable to provide for themselves, though not with the slothful. Churchgoing, particularly in the Missionary Baptist tradition, required not only attendance at long Sunday services, but also regular prayer meetings on Wednesday evenings. Membership in the community therefore meant close involvement with one's neighbors and kin in the economic and social welfare of the neighborhood, and, of course, deep involvement in its spiritual life.

Membership in the church was open to all baptized adults. A child learned early in life that adulthood was confirmed when baptism was conferred. Finding oneself spiritually ready for church membership was commensurate with finding oneself ready to accept the full range of community values and responsibilities. The process is called "seeking," and it varies little from one African-American community to another along the Carolina-Georgia coast. Through this ritual, a candidate for Baptism declares him- or herself to the congregation, and subsequently identifies his "spiritual parent" or guide. At their meeting, the spiritual parent assigns the candidate a location—a tree or bush in a wooded area—to which he or she must venture out several times during the dark of night to pray. This is known as "going into the wilderness," an obvious reference to Christian theology, but is also strikingly similar to Arnold Gennup's descriptions of liminal places in African ritual, and has parallels in initiation ceremonies "of tribes of Sierra Leone and the Windward Coast." That is important to an understanding of the pattern by which these houses were devised, which appears thus far in the investigation, to be a rite of incorporation that follows upon liminal experience of seeking itself.

The seeking continued as the candidate prayed nightly

in the wilderness, went home to dream, and told his dreams to his spiritual guide, who interpreted their symbolism. A culminating dream betokened the candidate's readiness, after which he or she appeared before the deacons of the church, and if all went well, baptism in a nearby river or stream was scheduled. Upon baptism, the new member not only took on adult spiritual responsibilities, but was also seen by the community as ready to establish his or her own home. While young women often chose to remain in their parent's home until spoken for in marriage or hired away from the community, baptism was a young man's signal that he was now quite literally ready to lay the foundation for a lifetime of community membership.

Following closely upon baptism, at the age of sixteen or so, a young man would lay a sill on masonry piers or pine stumps and begin, with a little help from father, uncle or best friend, the construction of a two-room house (often known locally as a "bachelor house") on family property. For Eddie Bowen, a resident of Seabrook, Georgia, who was sixteen in the first decade of the twentieth century, and had, at the time of baptism, no wife in view, the first house was a typical hall and parlor structure: two adjoining rooms with a single window in the front of each room and a central door giving on to the larger (hall) room. Across the middle two thirds of the façade he built a porch. Later on, Bowen married three times, and made three additions to the rear of the house.

The first addition to the Bowen's house was another two rooms to the rear of the smaller (parlor) room and aligned at a 90-degree angle to the first. A porch ran the length of the addition, and all were accessed by a new door cut into the rear of the larger room and opposite the front door. The second addition was the creation of two more rooms opposite the first addition, which required closing in the porch so that it functioned as a central hallway with a rear door. For the third addition, Bowen "imported" a one-room rectangular outbuilding, placed it to the rear of his previous additions, and in order to simplify roofing angles, extended his hallway by about eight inches to join the two structures.

In the 1930s Sam Ripley built a similar house in nearby Dorchester, Georgia. Ripley was a member of a nearby community, but unlike Eddie Bowen he did not build to celebrate his spiritual passage into adulthood by building his house, but waited until he had married. Ripley married, divorced, remarried and constructed two additions to his original house, but the building dates of the additions cannot be linked to the later events. The original house for the married couple had the same hall and parlor arrangement of the front rooms, but also two smaller rooms to the rear.

The importance of marriage in the evolution of this lowcountry house form may be of great significance and another link to African tradition. If in African compounds the aesthetic required a new unit of one room for the addition of a new wife, then it may be that an African-American aesthetic based on a two-room unit guided the additions made to marriage houses in Georgia and South Carolina. In the case of the Ripley House, the first addition forms the usual ell with a rear porch running across its façade; the porch entered from a rear door that was in line with the front door. At a later time, Ripley added a small indoor bathroom that protruded from the enclosed area of the second addition. The arrangement is much the same as that of the Bowen House, except that having a wife in hand at the time of building may have meant that Ripley felt he needed a larger house to start. Nevertheless, when it came to adding on, he produced the same two-room addition with connecting porch; that is, a covered passageway between the two units.

Further inland in Midway, Georgia, sometime after 1891, Pompey and Josephine Gould, newly married, built their home all at one time. The Gould/Gibbons/Woodward house, as it is now known, has a central passage between its two front rooms, and this hallway extends, as a covered porch, across the façade of the ell. It contained two more rooms; a bedchamber and a kitchen aligned one behind the other as if they were an addition in the style of the Bowen house. The covered rear porch also turns at a right angle and extends across the central passage.

Since this house was constructed all at the same time, yet

was configured as if it had been a bachelor house with an addition, it is possible that 1) certain elements of these houses are appropriate to certain rites of passage and incorporation, 2) the complete house is a demonstration of having traveled the full road of participation in the expectations of the community, and 3) when the whole house was built at once, it made sense to create a passageway through the front rooms since it leads to a back porch, which at times might later be converted into a hallway, as in the Bowen House.

The Goulds' home may also demonstrate the role a kitchen played in the marriage house. In communities on the Sea Islands of South Carolina, tradition holds that in order for a house to become a household required a woman's presence. A kitchen was essential to a woman's participation in a household. In other words, a house without a kitchen did not have a woman living in it. Since the kitchen of the marriage house was located in the rear ell, the fact that the Goulds included the ell in their original post-marriage construction follows this pattern.

On the road between Seabrook and Dorchester Depot, in Liberty County, Georgia, Mary Hughes owns a house that she and her husband bought soon after their marriage in the 1940s. At the time of the purchase the Hughes' house was configured like the Gould/Gibbons/Woodward house. The Hughes, like Eddie Bowen, turned the rear porch into a hallway and added two more rooms opposite the first addition. The Hughes later made a two-room addition running laterally across the rear of the house. It appears that growth in all of these examples occurs in two-room units, and that two rooms alone are not suitable for a married couple expecting to establish a family. In the case of the Goulds, although they were childless, the presence of the rear ell indicates that they anticipated a family. Indeed, later in life, after failing to have children of their own, they adopted an adult "son." The evidence seems to indicate that adding a two-room ell, buying a house in that state, or building a house that appears to have gone through this transformation may be a demonstration that a couple has passed through various stages of incorporation into the community.

The issue of privacy arose during an interview with Anna Tate Stevens of Seabrook. She grew up in a family home that began as a bachelor's house, developed according to a conventional plan into a marriage house. Stevens was the youngest and the only girl. As a small child she slept in her parent's room. When she was old enough to have her own room, her father constructed an interior wall dividing her elder brother's room into two. Steven's room opened into her parent's bedroom only, and was windowless. She remembers her room as being no larger than was necessary to hold her single bed and a trunk in which she kept her folded clothes and her treasures.

Anna Steven's description of her room corroborates information obtained from John Stevens about an issue that was puzzling. A small deserted house in McClellanville, South Carolina, a much smaller version of the Bowen house, showed signs of a similar subdivision of its smaller front chamber. After studying the drawings, John Stevens pronounced, "they must have had girls." Such construction, then, appears to indicate that having children required not only additional rooms, but in the case of female children restricting access to their sleeping quarters to parent supervision. This restriction may be reflective of the concern in Sea Island traditions concerning sexual activity among "blood' kin" in communities that before World War II were basically isolated enclaves. However, the separation may also grow out of concern that a lack of privacy "is especially distressing" to girls in their teens in African-American communities.

A second McClellanville house, now owned by Eugenia Deas, was purchased to house her growing family of seven children. This house began as a central-passage hall and parlor house, but by the time Deas moved in, it had developed an addition to the rear with a side porch, much like the Gould/Gibbons/Woodward house or the Ripley house. Like many other small houses in the neighborhood, it had also had the roof raised, and there were two upper chambers extending through the original roof like a huge dormer over the "bachelor" structure.

Historically, McClellanville's African-American com-

munity was the largest and most prosperous of the villages studied thus far, because of the presence of a successful fishing and shrimping industry within walking distance of the community.

At one time in the early twentieth century it had a resident builder, who was responsible for constructing many of these residences, or at least providing their second-story additions. The second floors are remarkably idiosyncratic in their design and execution, though most involve the use of an extended shed dormer similar to the Deas House. Because of close kinship ties, and proximity to McClellanville, the village of South Santee shows many of the same developmental traits, including the second floor shed dormers. This suggests the likelihood that the same builders worked in both communities.

Having now examined the variations of the marriage house in these eight communities, the question now arises about the theories of origin of this African-American house form. Beyond the structural elements it is the important element of the rite of passage that gives the clues to its origins. The chattel house, a small hall and parlor structure was in use in Barbados in post slavery times. It was mobile and could be lifted off of its piers and carried on poles to other sites, allowing the worker to live always near whatever cane fields or other job sites were his present source of income. The appropriate addition to a chattel house was another chattel house placed to the rear, with center doorways aligned. A third house might also be added. In other words, these worker houses were always enlarged as units of two rooms with a center passage formed by merely aligning doorways. And along with the similarity of form and construction, folk tradition has provided another connection to this African-American house. A Barbadian song, made popular in the United States by Harry Belafonte in the 1950s advises, "If you want a little wife, you must build a little house."

The marriage house form is not limited to Barbados, but can be found on different British colonial islands. Jamaican worker housing on Grand Bahama shows the same hall and parlor/chattel house arrangement. The scale is larger once

the form reaches the mainland, but not always. An interesting variant in the Bahamas is the presence of many chattel houses that have two entrances in the front façade. One example of this form stands in Manning, South Carolina. Preliminary study suggests that marriage houses are not limited to British colonial possessions, but appear in former Spanish colonies as well, including the Dominican Republic, suggesting that its origin is not Caribbean, but that the people brought in bondage from Africa may have carried this house form to the different islands. Certainly parallels in African initiation rites and housing addition patterns lend credence to this theory. If this indeed proves to be the case, an ironic twist to the story of this lowcountry house is the fact that when free blacks from South Carolina and Georgia helped to establish the new colony of Liberia in the 1830s, they carried this house with them, thus completing a full cycle from Africa to the Caribbean, to Georgia/South Carolina, and then back, in an enlarged form, to Africa.

Since the end of the Second World War, both the building of marriage houses and the practice of seeking as a prelude to Baptism in the Missionary Baptist Church have disappeared. But evidence of African-American culture along the South Carolina and Georgia coasts continues to flourish in church congregations and habits of living and sharing. Members of the communities maintain their historic homes, establish museum programs and act as preservationists to document and save characteristic examples of material culture. As folklorists and cultural historians, they have helped to revitalize traditional practices and encouraged the collecting of oral histories in their communities. Using this oral history to amplify, and in many cases to revise the assessment of the visual evidence, has added not only to the ability to interpret the existing material culture including these lowcountry houses. While participation in the preservation of culture is a different sort of activity than the unquestioned passing on of traditional practices, the culture that is being reflected on by its own practitioners is encouraging a broader participation by young members of these communities, and at this time appears viable and central to the maintenance of *communitas*. The modest

marriage house, which had fallen into disrepair and was considered technologically backward as central air conditioning became available, is now recognized as a symbol of the continuity of this culture.

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**Sam Ripley Farm, 1926,
1337 Dorchester Village Rd.**

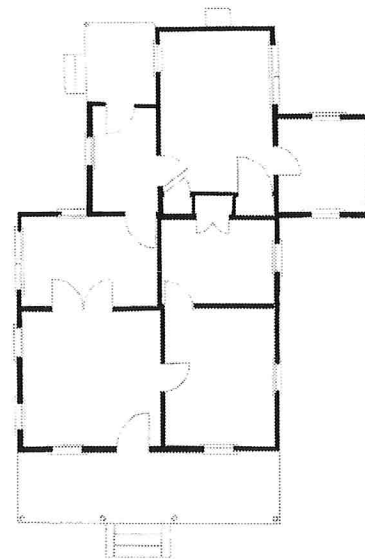
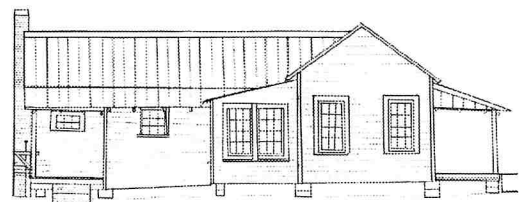
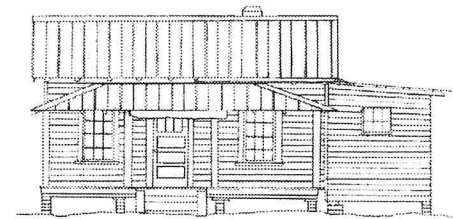
This 1926 frame hall-parlor house surrounded by fields represents one of some 834 African-American farms in Liberty County encompassing thirty-three thousand acres in the second quarter of the twentieth century. Sam Ripley (c.1900–1988) was a subsistence farmer growing peas, corn, greens, and rice who also worked at the Whitland Saw Mill. He lived at the site with his first wife, Florence Addie Gilmore from 1933 to their divorce in 1943, and with his second wife, Mary and their two adopted children, Sam Jr. and Rebecca on the site until around 1970 when his wife went to live in Statesboro with Sam Jr. In 1988 the property was deeded to Ripley's granddaughter, and was subsequently sold to Laura and Meredith Devendorf in 1994 and is now used as a bed and breakfast.

Ripley reportedly built the house using salvaged woods from saw mills and demolition sites. Exterior materials include novelty-board siding, six-over-six double-hung windows, and simple door and window surrounds. Peeled logs serve as posts for the shed-roof porch. Interior features include bead-board and horizontal board sheathing, pine floors, and paneled and horizontal-wood doors.

The original two-room core of the house was added to with a two-room shed-roof extension at the rear, creating a four-room plan, and then was added to by an additional two rooms and a small porch to the rear. A bathroom was the final addition.

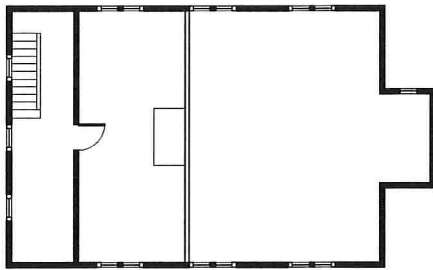
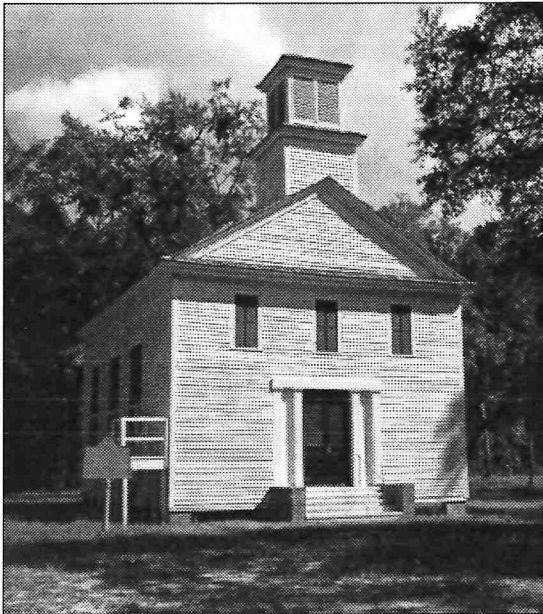
A grape arbor dates to about 1940, and a storage shed dates to 1950. Traditional crops include sugar cane and Seminole peas, and there are pear, plum, pecan, live oak, and magnolia trees, as well as crepe myrtle, azaleas, and honeysuckle. The crops Ripley grew were used to feed his family and to trade for other foodstuffs, and items such as medicine and clothing.

— DR

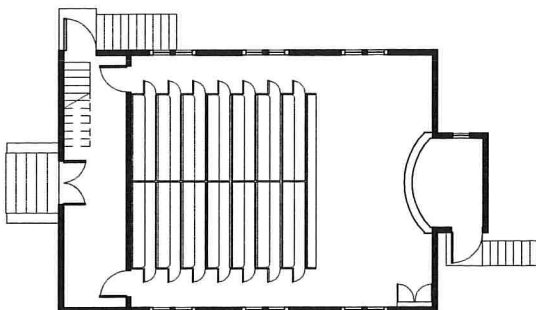


**Dorchester Presbyterian Church, 1854
Brigdon Road off of Highway 84, vic. Midway, GA**

The Dorchester church was built next to the white school in 1854, as a plantation church serving the nearby population. The building has a front facing gable, with a steeple above and a central double



SECOND FLOOR



FIRST FLOOR



door entrance, with three shuttered windows on the second floor. The sides of the building are simple, with three large windows on each side. There is also a staircase protruding from the east elevation, which leads to the slave stairs. The rear of the building has a rectangular gabled projection for the apse, with a window in the east elevation, and a staircase in the west elevation.

Leading to the entrance of the church is a broad brick patio, that seems to have originally spanned the entire width of the building. The nicely rebuilt wooden stairs are set between handmade brick piers, and lead to the tall black louvered entry doors of the church. The doors have a double sidelight configuration, but they contain no glass, merely wood panels. Four pilasters separate the building, sidelights, and door, while supporting a flat lintel. The doors appear original to the buildings.

The narthex is a shallow room with wide natural pine floors, and the walls are horizontally laid wood planks. The left is a boxed in underside of the slave staircase. At each end of the interior wall is a five-panel door, three tall vertical panels, over two vertical shorter and wider ones. The doors open into the narthex, and are fitted with horizontal rim locks and brown mineral doorknobs.

The doors each lead to side aisles of the church, with two long continuous benches lining each exterior wall. In the center are the pews, each with a door, separated in the middle by a pew-back-height wall, with an open bench at the front. The set of pews that lie at the edge of the slave balcony are supported by two cast iron columns placed at even intervals. The pews stop a few feet in front of what appears to be a ghost mark of some sort of wall, perhaps for a stage/prayer rail that no longer exists.

Along the west wall, at the apse end is a built in cabinet for the church, with a 1960s piano sitting close in front, and an original restored pump organ situated opposite. Two curved steps behind the centrally located altar table lead to the apse, with the pulpit in the center. The east apse wall has a six-over-six window, and the west wall has the fire door, which was probably also a window when the building was built.

The slave entrance, as previously mentioned is separate, with an external staircase that leads to a z-braced batten door, with another flight of stairs to the top. The floor of the slave balcony is unsettlingly steep but has a small leveled out platform in the middle. The second floor has a beadboard wall with a horizontal

five panel door that separates the upper narthex from the sanctuary. There are also two columns in front of the wall.

The building has been upgraded to modern conveniences, including electricity and HVAC. The lighting is all reproduction cast iron brackets and electrified oil lamps, complemented by a 19th-century four-light, oil-lamp holding fixture in the center. The apse light is another 19th-century decoratively cast oil fixture.

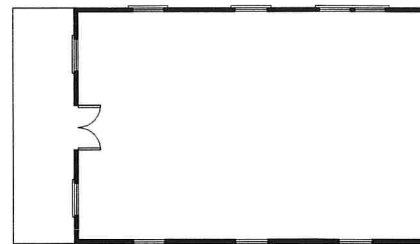
The wall separating the upper narthex from the slave balcony appears more recent as well. It has 20th-century beadboard wall surfacing and a centrally located five-panel door, with a simple rectangular plate mortise lock, all features indicative of an early 20th-century addition.

Dorchester School, 1852–54

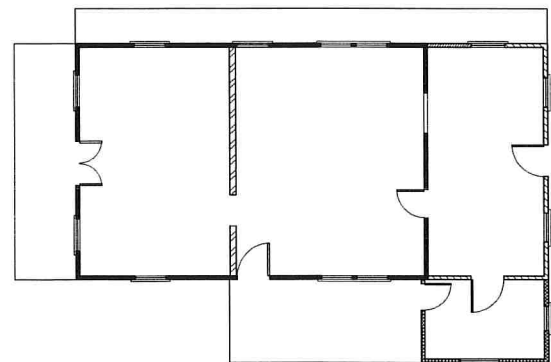
Brigdon Road off of Highway 84, vic. Midway, GA

The Puritans who came from Dorchester England and settled in Dorchester, MA emigrated to Georgia in the mid-19th century and continued their naming tradition with the creation of Dorchester, GA. The Dorchester School was built nest to the Dorchester Presbyterian Church between 1852 and 1854, as an education institution serving the nearby population. Being plantation owners meant that the community was a slaveholding community as well. Georgia law at the time prohibited educating the slave population, as a means to keep them suppressed. Puritanical beliefs mandated that everyone be able to read the Bible, and considered their duty to God a higher calling, and secretly brought literacy to their slaves. The Dorchester school was the building in which Sunday School was held, and most likely where the slaves learned to read.

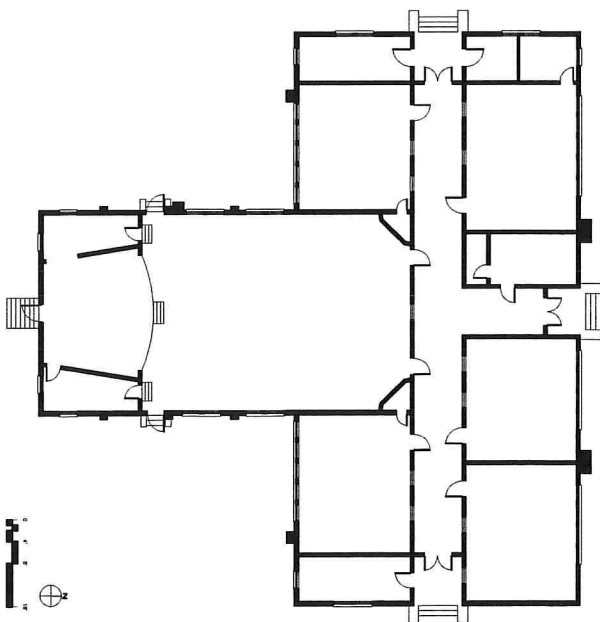
The Dorchester School was originally a simple one-room gabled frame structure. Missing clapboards show hand hewn timber framing and pegs. Opposite burred cut nails reinforce the mid-19th century construction date of the property. The front of the building had a cantilevered front porch, with a plank wood floor. The building was accessed by a double door entry in the front, flanked by two large six-over-six windows. The eastern elevation has three windows (one six-over-six near the front elevation, and two two-over-two windows in the rear) with another in the



PROPOSED ORIGINAL FLOOR PLAN



EXISTING FLOOR PLAN



center having been boarded up. The western elevation contains the remnants of another shed-roofed porch on the building. The side porch connected through the bathroom wing on the west. The rear of the building contains another shed roof addition to the school.

The Dorchester School has suffered many alterations in the years since it was constructed. Board patching above the double window, and the door on the western exposure interior walls indicate that the porch was not an original feature and that the two large windows, the same size as the other windows, existed in that location. Where the wallboards have pulled away from the wall though, they revealed modern framing materials, lumber that is smooth rather than circular or pit sawn questioning the originality of the large windows. The windows themselves are subject to scrutiny as panes of glass that large were still rare and even the church did not have them. The wall that separates the main classroom space (see the triple-line diagonal hatch in the drawing) also appears to be from a later addition, perhaps dating to the time when the school was used as a residence. Even though the lumber is circular sawn, it still has modern drywall, suggesting that the wall was made of recycled lumber in the 20th century. The doors and hardware in the rear shed all point to an early 20th century construction date and the presence of pipes and ghost marks indicate a sink and cabinets from a kitchen. The presence of a linoleum floor also supports this utilitarian function for the space. The bathroom was another addition to the building, but due to the collapse and decay, it is nearly impossible to pinpoint a date of construction.

—wz

The Dorchester Consolidated School, 1938
Highway 84, vic. Midway, GA

This T-plan school marks an interesting middle ground. On the one hand it stands as a monument of sorts in the rural coastal landscape of Liberty County, while on the other hand it was quite modest next to the contemporary buildings of the African-American Dorchester Academy. Built of brick with an imposing symmetry and dramatically large windows, the school signified

progress in local educational opportunities—albeit for white residents only. Three large classrooms flank the front entrance and two along the back sit on either side of a large central auditorium. High transoms allow light and ventilation from the classrooms into the central hall, and each classroom has access to its own or a shared chimney for stoves. The auditorium features a notable stage bowing out into the room with a recessed channel in the front to house bare porcelain light sockets for footlights. The building's three main entrances each feature a covered vestibule. In the early 1950s parents began sending their children to Hinesville, and the building was leased to a fraternal organization, and gradually went unused and has declined over the past fifty years.

—DR and WZ

Seabrook Village and the Seabrook Village Foundation

Seabrook is a coastal Georgia rural community approximately thirty miles south of Savannah located near the colonial town of Sunbury. The area takes its name from nearby Seabrook Plantation. At the close of the Civil War, the African-American residents of the community took advantage of William Tecumseh Sherman's Field Order #15 and they and their descendants farmed the land, building a strong community centered on faith, education, and hard work. Until the 1970s, when Interstate 95 was constructed, Seabrook remained isolated and generationally intact.

In 1990 Seabrook residents expressed a desire for a new community center and planned to raze the century-old Seabrook schoolhouse that had closed in the late 1940s. For many in the community, the school symbolized the hardships of segregation, and, as a consequence, the building was abandoned and in disrepair. A group of school alumni, however, who by then were in their seventies and eighties, believed that Seabrook School could become a symbol of hope and cooperation. In particular, Clement Stevens, then terminally ill, was eager to save the structure in order to preserve the memories of childhood that centered around the importance of education. Supporters founded a non-profit organization, The Seabrook School Foundation, to purchase, move, and restore the structure on donated land adjacent to the Palmyra Missionary Baptist Church.

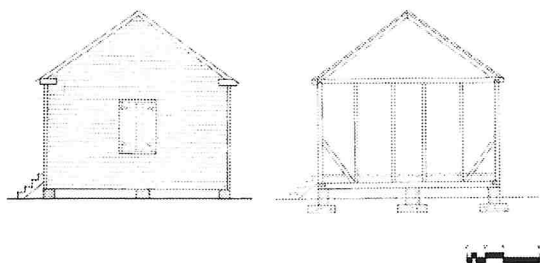
Laura Devendorf, along with her daughter Meredith, and late husband Don have been spirited supporters of the transition from School to Village Foundation status. Devendorf recalls that once the school was restored, people in the community began offering their old buildings for inclusion on the property. The Seabrook Village Foundation now comprises more than one hundred acres of field, pine forest, swamp, and tidal creek, including land on which rice was once grown. It also has restored and opened six structures to the public, and plans are in the works to open more. Recently, the Foundation has built a large covered structure with kitchen, bathrooms, a museum shop, and meeting facilities to serve groups of students, scouts, and tour bus passengers who come to the Village to tour the restored structures, to have hands-on educational programs, and to dine on locally prepared traditional foods.

In 1991 the Foundation hosted five students from the Amherst College Internship Program, who interviewed alumni of the Seabrook School and began the remarkable oral history archive that has been added to by several years of students taking Oral History classes from Armstrong Atlantic State University. In addition to information about the community, these oral histories provide excellent interpretations of how residents used the space in and around their residences. For example, resident Anna Tate Stevens remembers that, since the houses were built on piers, children played under the houses where grownups had a hard time reaching or watching them. The oral testimonies also include versions of African American ring plays and stories that can be found in Bessie Jones' and Bess Lomax Hawes' *Step It Down*.

—Comp. CEH and BCF

Seabrook School, c. 1875

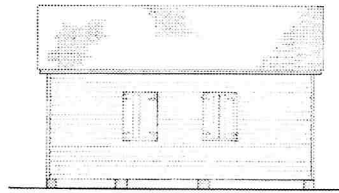
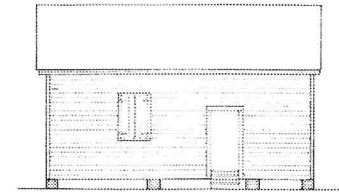
The Seabrook School was built after 1875 as a one-room Freedman's school. The building continued to be used after Reconstruction and became part of the Liberty County school system. In 1921 the county's Board of Education expanded the building to help alleviate overcrowding. The Board operated Seabrook as a segregated school until c. 1949, when they consolidated it with Moose Hill School and closed the building. In 1952 the Sunbury Missionary Baptist Church bought the property and used it as a



place to sell church dinners and practice the ritual of "shouting." One church member recalled, "after a while the school became so dilapidated that when we'd shout, the whole place would rock and sway." The congregation finally decided the building was too dangerous to continue using and abandoned it.

After several years, the church decided to raze the building to make way for a new community center. Members of the community expressed concern about the loss of the school building, so the church donated the structure to a citizens group which formed the non-profit Seabrook School Foundation, Inc., in order to save it. Warren Murphey, the Director of Historic Structures at Jekyll Island supervised the building's move. It was dismantled and for four months, Savannah College of Art and Design graduate Sonja Wallen restored the pieces board by board under Murphey's direction. Finally, it was reassembled on its new site using ancient oak stumps as piers according to local tradition and antique timbers to replace rotted members.

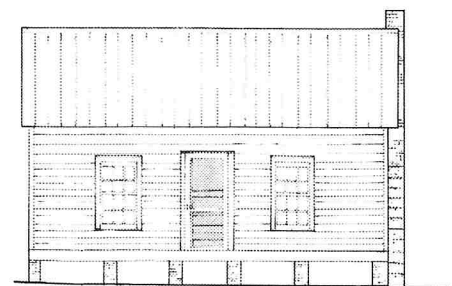
—Comp. CEH and BCF



Eddie Bowens House, 1903+

Eddie Bowens was born in 1886 only a short distance from the Bowens home site. In 1903, after he finished "seeking" (a religious ritual in the Missionary Baptist tradition where a candidate for Baptism spends a time of contemplation in the wilderness) at the age of seventeen, Bowens bought the property and began to construct the house. Using lumber he salvaged from an old demolished hotel across the Medway River, he finished the two front rooms, laying them out in a hall and parlor fashion. Throughout the next eighty-four years, Bowen continued to modify his home, often with the aid of his second cousin and longtime Seabrook Board Member, John Stevens. Bowens married twice, and at the time of each marriage added a two-room ell to the rear of the house. One he built, and the other was an existing structure he attached to the home. He connected the additions to the building using a central hallway running from the original backdoor.

Bowens was noted in the area for his unusual plants and gardens. Farm buildings include a chicken coop constructed out of scrap metal and a small barn. There is also a grape arbor. In

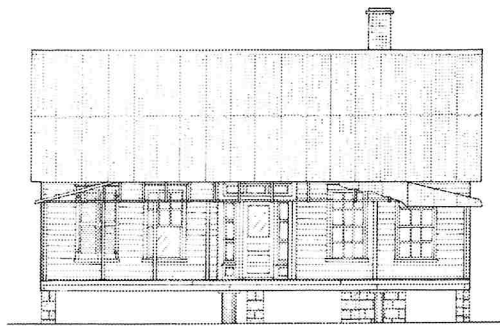


Eddie Bowens House Elevation

the agricultural tradition, the Seabrook Foundation has been involved in the successful recovery of a “lost” species of legume, the Seminole Pea.

When Bowens died in 1987, his house was left undisturbed. In 1993 the Seabrook Village Foundation acquired the house and property. The Foundation uses the building as its headquarters.

—Comp. CEH and BCF

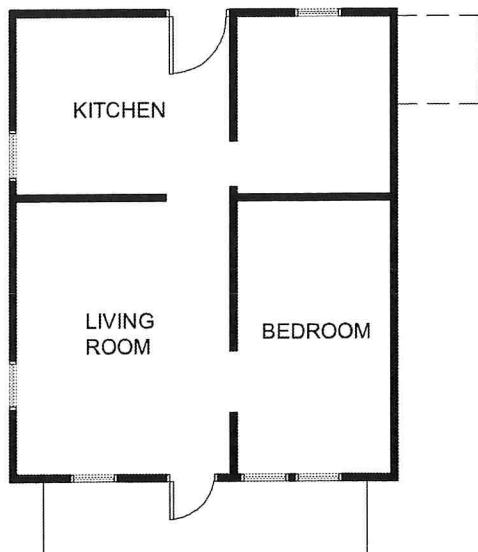


Delegal-Williams House Elevation

Delegal-Williams House, c. 1895

This c. 1895 structure is the largest of the houses at Seabrook Village. Built on nearby Trade Hill Road, the house remained in the Delegal-Williams family until it was donated to the Foundation in 1995. The house features a full-width shed porch, Georgian cottage floor plan, and one of the rear rooms has an exterior entrance. Teachers at the Seabrook School rented the room when classes were in session. While the house was substantial, signs of economy include only using glazed sash windows in the front façade while the sides and rear were only closed by shutters. A separate kitchen originally was attached to the rear of the house by a breezeway.

—Comp. CEH and BCF



Joe and Fannie Bryant House

Fannie and Joe Bryant House, c. 1920

This simple one-story front-gable house has an asymmetrical two-room-wide double-pile plan, making it a type that recalls bungalows in plan, but with small rooms suggesting African-influenced proxemics. On the one hand the plan and exterior appearance reflected the popular styles of the day, but on the other it responded to traditions that one traditionally saw in more African-American shotgun houses and coastal creole cottages. What could be h'aïnt blue covers the exterior and appears on door and window surrounds inside.

—MCG and KF

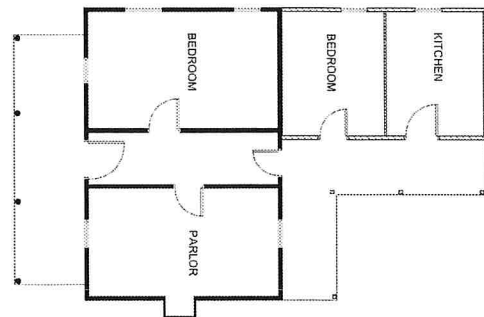
Train Depots and other Buildings

Three train depots sit on the Seabrook property. The Riceboro passenger and freight depots were donated to the Foundation by the Martins family. They feature graffiti dating from the turn of the twentieth century. The Dorchester Depot is located on another portion of the property and has been boarded up awaiting future restoration. Other structures awaiting restoration include two houses donated by the Youmans family.

Gibbons-Woodward House, 1891

Pompey and Josephine Gould built this house in Midway after they married in 1891. The house was constructed in two stages with the rear two rooms and porch added sometime later perhaps in the 1920s. The main part of the house consists of two rooms and a central passage. The room to the right served as a parlor with a wood and mud exterior chimney, and the room on the left was a bedroom. The passage extends out the rear door as a covered breezeway, giving access to a two-room rear ell, providing a bedroom and a kitchen. The front porch is supported by unshaped tree trunks, and a low decorative pediment projects from the front roof slope reminding one of the popular picturesque cross-gable houses of earlier decades.

The Goulds were childless, and the couple adopted Eli Esau Gibbons (1894-1989) as a foster son upon his divorce. Before Josephine Gould died in the 1930s, she gave the house to Gibbons and he lived there until his death in 1989. Gibbons operated grist, rice, and cane mills, and his yard contained a menagerie of animals including chickens, mules, pigs, and horses. Gibbons was also a devout Seventh Day Adventist who tried to live a simple life, and he left the interior of the house unpainted for the most part and he never added plumbing or a modern kitchen. Once, when Mr. Gibbons was away on a trip, one of his daughters had electricity installed in the house without his knowing. When Mr. Gibbons returned he was so upset by the "unnecessary extravagance" that he had the electricity removed. Mr. Gibbons's faith did not keep him from having "h'aint blue" paint around the fireplace and windows in the front parlor, and the rear ell rooms were painted. Also interesting were small pieces of paper nailed to the wall near the



ceiling in each corner of the front two rooms, recalling traditions that believed writing a person's name over a door would deter him from entering.

The building stood empty until 1993. Rather than to see it fall into ruin, Gibbons' granddaughter Lula Woodward gave the building to Seabrook Village in 1993. John Stevens spent the next four-and-a-half months restoring it, retaining much of the character of Gibbons' "make do" care of the house, including the tar-repaired glass in one of the windows.

—Comp. by CEH and BF, with information from SE, KF, and MCG

Palmyra Missionary Baptist Church, 1872

Built in 1872, the Palmyra Missionary Baptist Church is typical of the legions of small rural churches that dot the entire landscape of the lowcountry. Often surprisingly isolated, and usually Baptist, the churches attest both to the number of blacks freed from plantation slavery, and the strong desire for religious autonomy. Often updated with new exterior sheathing it can be difficult to recognize the age of a church immediately. This 1872 wood-frame structure features a new exterior treatment dating from about 1978. Appearing to be brick from a distance, it is concrete on hardware cloth, scribed to look like brick. The "brick" faces are cream, the "grout" is painted gray.

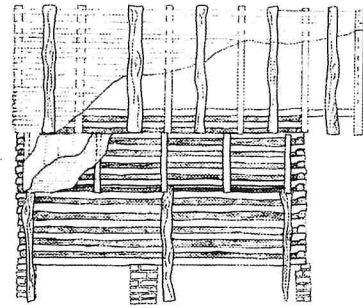
Reverend Robert Brown, originated a celebration of heritage called "Old Timey Days." Church members dress as they remembered their parents and grandparents having done, and several women in the community were recognized for their skill in creating dresses, aprons, sunbonnets and skillfully knotted head rags. The costumes have become part of the interpretive strategy of the Seabrook Village Foundation.

The church burial ground has an interesting collection of hand-made tombstones, many of which may have been the work of Siras (sometimes appearing as Cyrus) Bowens, cousin of Eddie Bowens, lifelong resident of the Foundation's Bowens House. Some of Siras Bowens' most extraordinary grave art is featured in Malcolm and Muriel Bell's photographs that appeared both in *Drums and Shadows*, a Federal Writers Project publication, and in John Michael Vlach's *Afro-American Traditions in the Decorative Arts*.

—Comp. by CEH and BF

Ripley Corn Crib, 1930

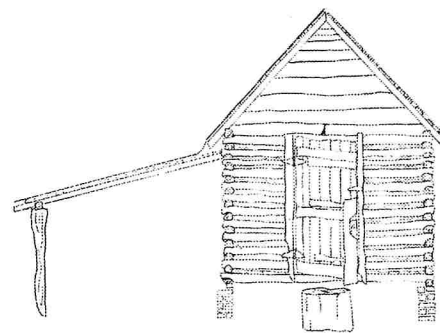
The Ripley family donated this 1930 corn crib to Seabrook Village in 1993. The building was moved to the site from the Ripley Farm a couple of miles away. Sonja Wallen reassembled the structure at its current location, peeling and notching replacement poles as they were needed.



Springfield Plantation

Over a period of approximately fifty years, beginning in the 1920s, Liberty County resident John Porter Stevens assembled 10,000 acres of land which includes some of the most beautiful property in Liberty County. Starting with the original land grant of Springfield Plantation, which King George II granted to his ancestor John Baker in 1755, Stevens added the plantations of Palmyra, Maybank, Seabrook, Cedar Point, Melon Bluff, and part of Maxwellton. Today, Stevens' daughter Laura Devendorf, along with her daughter Meredith, operates a multifaceted eco-tourism facility on her property.

John Baker constructed the first version of the house at Springfield the same year he received his land grant. Originally, the house had a central passage with four small rooms and a front porch on the east elevation and an open shed lean-to on the west. William Stevens, Laura Devendorf's grandfather, inherited the property in 1895 and moved his family there from nearby Dorchester Village. Deciding the house was uninhabitable, Stevens and his wife Eliza constructed a new structure nearby, which was subsequently razed in 1940. In the 1920s, William Stevens put Springfield up as collateral on a farming loan; when the crop failed, the note became due. One of William and Eliza's eight sons John Porter Stevens, paid the note and subsequently acquired title to the property. While his parents remained in the newer house, John and his wife Martha restored the Baker House at Springfield. Over the next forty years, they added a series of wings and sleeping porches, eventually enclosing all the new additions, giving the house its current form. Their daughter Laura inherited the house and property in 1969. She and her husband Don and daughter moved into the house in 1972 and stabilized the structure by adding steel I-beams. Cypress shingles cover clapboards.



Ripley Corn Crib Elevation

A Short History of Darien, Georgia

NICHOLAS T. FUQUA

Upon the founding of the colony of Georgia at Savannah on February 12, 1733, General James Oglethorpe began to look further south along the coast for an ideal spot in which to establish a point of defense between Savannah and Spanish controlled Florida. In 1736, he summoned skilled Highland warriors from Scotland to establish a defense near the abandoned site of Fort King George at Barnwell's Bluff on the Altamaha River. They called their settlement Darien, in honor of the failed expedition made by Scots to the Isthmus of Darien in Panama in 1697.

The threat of the Spanish was not unfounded, and war between Britain and Spain was formally declared in 1739. When the Spanish assaulted the British in 1742, Oglethorpe dispatched his Highland warriors from Darien to assist in the defense of Fort Frederica where they fought bravely at the Battle of Bloody Marsh. This victory for England would mark the end of Spanish threat to England's colonies in America.

After this point, Darien began to further prosper after the Revolutionary War. Darien's position at the mouth of the Altamaha was ideal for a port of import and export, and large shipments of cotton began to come down through Darien from the plantations upcountry that began to grow cotton. Darien became one of Georgia's largest ports, next to Savannah in terms of importance. In 1819, Darien became the seat of McIntosh county, which had been formed out of Liberty county in 1793. Its prosperity as a port reached its peak in the 1830s, and began to decline soon after that with the result of the panic of 1837, and the after effects of the construction of railroads leading into the state of Georgia, all of which bypassed Darien at the time.

The marshy setting of Darien also became ideal for the growing of rice. The freshwater rivers flowing into the sea, along with the regular tides created the desired movement of water necessary to tend to the rice crop. Plantations began to spring up in the late eighteenth century and early nineteenth century, with rice production reaching its peak in the 1850's, just before the Civil War broke out. In the Altamaha River delta, during this peak decade, there were approximately 2800 slaves that were tending the rice plantations, among other duties. These slaves were scattered among about one hundred and seventeen plantations in McIntosh county.

Darien was completely destroyed by Union forces during the Civil War. The entire town was looted and burned in June of 1863 when a fleet landed at the waterfront and troops invaded the undefended and at the time largely abandoned little town. After the Civil War ended in 1865, the town began to be rebuilt. The timber business was revived and the sawmills that had been burnt were rebuilt and put back into operating order. By 1866, timber began to be shipped from the upstate down river to Darien. This created a timber boom in the area that lasted until World War I.

A limited operating railroad began in McIntosh county in 1890 called the Darien Short Line Railroad. In 1914 the first bridges over the South Altamaha and Darien rivers were completed, and Darien was connected to Brunswick and other cities to the south for the first time. Today, there is little left of the original town of Darien, and far less agriculture is practiced in the area than once upon a time. Tourism remains the major driving industry of this area today, along with commercial fishing.

The Ridge, est. c. 1840s

Sitting on a low sand rise between salt marsh and swamp, the Ridge is an oasis of Victorian exuberance in coastal landscape. Developed as an escape from stifling inland summer heat, there was enough settlement by the 1840s that McIntosh County established an academy there, but it was not until after the Civil War that the population grew to four hundred. A Shell Road ran through town in 1885, and in 1893 the Darien and Western Railroad connected the Ridge to Darien and Brunswick to the south, and to Crescent and the Seaboard Junction to the north.

Darien's prominence as a major timber port in the late nineteenth century helped the Ridge become its most prominent suburb. Lumber company owners, river pilots, and retired planters built an eclectic mixture of picturesque house plans. Many are richly styled with Greek Revival, the Italianate, Eastlake, and Victorian Eclectic. Many houses have elaborate porches with sawn or turned millwork, and at least two have roofline bracketing. Some of the oldest houses, however, reflect the coastal cottage typology with a high foundation, one-and-a-half story height, a prominent front porch, and usually a symmetrical central passage plan. Live oaks, long-leaf pines, palmettos, and Spanish moss complete the landscape.

HOUSES INCLUDED IN THE VISIT:

1. Tyson House, c.1870
2. Patterson-Tostensen House, 1870
3. Reames House, c.1880 and outbuildings (interior not open). A side-passage side-gable house with multiple additions and multiple outbuildings, set on a large marsh-side lot.
4. Pattershaw House, c. 1850s +
5. Pope-Scott House, 1896
6. Peter Stratton-Clarke Guest House, c.1890

Peter Stratton-Clarke Guest House, 1890

A Virginian doctor, Peter Stratton-Clarke, came to Georgia to work at the Yellow Fever Quarantine Station on Blackbeard Island. He built the house across the street as his main house, and used this as a guest cottage. Built as a Georgian cottage with a central passage and two bedrooms on either side, there was once a rear detached kitchen. The kitchen structure was joined to the house as were two other added rooms—one was reputedly a former schoolhouse. Curt Smith and Juan Perez-Valdez purchased the house in 2003.



Patterson-Tostensen House, 1870

Captain Patterson came to McIntosh County after serving in the Civil War and purchased land from the Blount family, on which he built the Patterson-Tostensen house around 1870. (The Blount family home still stands on the ridge as the Blount-Brown cottage directly south of the Patterson-Tostensen house). Upon its completion, Captain Patterson resided in the Patterson-Tostensen house for a couple of years, then purchased land directly across the street, on the marsh side of the Old Ridge Road, and built the Patterson-White house.

The Patterson-Tostensen house is a good example of a common Georgian low country cottage and is built of solid heart pine. The exterior is defined by a steep tin roof, clapboard siding, brick piers, and two-over-two windows floor to ceiling. In its original state, it featured a center hallway, two rooms deep, a front shed verandah and a detached kitchen. The Redding family owned this home for approximately fifty years, and added several noteworthy "modern" touches in 1938 that included the bay windows on the southwest side, an attached kitchen, a brick fireplace and mantle between the two eastside rooms, front and back foyers within the center hallway, and hardwood flooring over the heart pine floors of the east half of the house.

Hannah deSoto Brown Tostensen purchased the home in 1973 and she and her husband Andy Tostensen have made many improvements to the property in the past twenty-five years. While all of the changes have not adhered to a strict historical restoration code, they have maintained and/or restored many of the house's original features, such as the central hallway, high ceilings and rough plaster walls. Their eclectic approach has created a comfortable, interesting ambiance that welcomes all who enter.

The Shrimp Industry Of Coastal Georgia: The Valona Shrimp House

MELANIE T. SMITH

History of McIntosh County

The town of Darien, the seat of McIntosh County, was founded in 1736 by the Scottish Highlanders who settled the area three years after the founding of the colony of Georgia. The highlanders from Iverness were recruited by General James Oglethorpe to defend the colony from the Spanish. The county was named after one of the first Scottish families to settle the area.

Up until the Civil War, McIntosh County was one of the wealthiest areas of the South-Atlantic because of the cotton and rice plantations as well as the location of the county at the mouth of the Altamaha River, a significant channel for trade. During the Civil War, the area was devastated and Darien and many of the plantations were burned and destroyed. After the Civil War, McIntosh was a major center of the timber industry. Lumber was rafted down the Altamaha to mills and docks in Darien from where it was exported all over the world. By the early twentieth century, the lumber industry began declining because of over cutting and depletion of resources. Citizens turned to maritime activities for a new source of income and McIntosh became a leading producer of the seafood industry, particularly in shrimp, oysters, and crabs. By 1960, the county had one of the largest shrimp fleets of the South-Atlantic.

History of Shrimping

Shrimp have been harvested all over the world in shallow water for over two thousand years using cast nets. The fresh seafood industry and shrimping, in particular, did not really

come into being as an industry until the twentieth century. Shrimp were harvested on a small scale due to limitations in transportation and freezing technology. Fresh shrimp were limited commercially to urban centers along the coast like New Orleans, Savannah, and Charleston located near where they were harvested.

The late development of commercial shrimping can be attributed to the unsuitable gear employed to capture them in mass. Prior to 1900, small boats were used that only allowed fishing in bays and estuaries not far from the shore. Little initial investment required use of simple gear to catch species in the bays and estuaries usually migrating up the rivers to spawn. Haul seines were used to capture shrimp, mullet, crabs, and other species.

After the Civil War, transportation improved so that fresh shrimp could be transported to larger markets such as New York. By 1910, the shrimp industry had become one of the most valuable of the coastal South. Not only had production increased, but the businesses created associated with shrimping had a major impact on the economy. To sustain the shrimp industry, net makers, ice, boat makers and repairers, marine hardware supply, and machine supply were some of the required services which contributed to the economic boom.

The introduction of the otter trawl in 1913 had a dramatic impact on the industry and production. First appearing in Beaufort, NC the otter trawler permitted off-shore shrimping by applying similar technology used by the English in halibut fishing in the mid-nineteenth century.

The development of the quick freeze process, a corner stone of the seafood industry, was essential in making shrimp a more stable commodity. Not only could shrimp be preserved and shipped farther a field, but shrimpers were able to stay out for longer periods of time, greatly increasing their harvest.

The industry was hit hard in the 1970s by the oil crisis as operation costs became too high, decreasing profit, and more and more imports were flooding the market. Tax incentives had also attracted new comers to the industry reducing profit margins even further.

During the 1950s there were few regulations on the industry. New seafood, marine ecology, and vessel safety regulations increased in the 1970s and shrimpers were also pressured to reduce the amount of by-catch putting a strain on the industry. Sea turtle safety became particularly important even though shrimpers had always been aware of the issue and devised their own ways to allow them to be freed from the nets. TEDs, "turtle excluders" became standard to maintain sea turtle safety. Further regulations to decrease fish by-catch known as BRDs, have hurt the shrimp harvest as effective methods have not quite been perfected without a notable loss of shrimp.

The shrimp prominence and growth of the shrimp industry can be linked to many factors- the relative ease of capture, particularly in highly productive grounds, low capital investment in gear, rapid development of technology increasing production, and significant developments in processing, packaging, and transportation.

The increase in shrimping also coincides to a decrease in the oyster industry for many reasons. Oystering is much more labor intensive and the increase of labor costs and increased mechanization becomes problematic. The advantages of shrimping over the oyster industry include easier mass capture, less processing, higher ration of edible content to total weight and quick renewal of resources- the quick growth of shrimp allows them to be harvested the same year they are spawned.

Shrimping in McIntosh County

In McIntosh County, shrimping was pursued by multiple ethnic groups to supplement income from agriculture, naval stores, or timber seasonally. Natives of the county including Whites, African-Americans, Native Americans, Portuguese, and Spanish were all a part of the industry.

The price of shrimp in the 1920s averaged 3¢ per pound with the heads, and 3-½ to 4¢ per pound for headed shrimp. The value would later increase over time to 35¢ per pound and \$400 per one hundred pound box. In the 1930s, the price of shrimp was low because they were plentiful and new technologies greatly increased production. Despite low prices, the shrimp industry was significant in the economy of the county during the Depression.

McIntosh County was the leader in the Georgia shrimp industry from the 1940s until the 1970s. Fleets from Darien, Meridian (Hudson Creek), Valona, Cedar Point, and Belleville accounted for half of Georgia's shrimp production in 1973. Figure 1 shows the change in shrimp production over its most critical decades.

Fig. 1. Shrimp Production in Georgia

Year	Number of Boats	Production of Shrimp (lbs.)
1928	26 (avg. 5 tons each)	1.5 million
1951	268 (avg. 12 tons each)	7.6 million
1978	375 (avg. 50 tons each)	5.7 million (worth \$9 million more than 1951 harvest)

The McIntosh fishery was well established by the 1920s. According to the U.S. Department of Agriculture, Soil Survey of McIntosh County in 1929, 40,000 cases of shrimp worth \$200,000 and 15,000 cases of oysters worth \$75,000 were canned and shipped annually. Two thousand barrels of "green" or fresh shrimp worth \$75,000 were also shipped. The majority of canned shrimp was shipped to New England markets.

Upon return to the docks, shrimp was usually trucked to a local processing plant in one hundred pound boxes iced down. Much of the shrimp harvested in McIntosh County

was sent to Ploeger Packing Company, established in 1941 from the Atlantic Seafood Packers which was formed in 1936 by Paul Ploeger, Sr. and Carl Abbott. The Ploeger Packing Co. controlled much of the land along the waterfront in Darien.

Valona was one of the most prosperous shrimping communities of the South Atlantic, pioneered by Hugh Barrows and Hunter Watson. Almost all of the families of the community are linked to commercial shrimping in some way. Dan Thorpe was one of the first African-American shrimpers in McIntosh. He began shrimping in the 1920s from Cedar Point and Valona, and also made himself a niche in the profession of boat and dock building. Fred Todd was one of the first white shrimpers in Valona, beginning in 1927 at the age of fifteen. He stayed in the industry for forty years with his sons following the family business. The Durant Shrimp Company of Valona was also the former site of an oyster cannery.

Many of the families in McIntosh maintained business in Ft. Myers, Florida during the winter months when shrimping was no longer in season in Georgia.

Technology and the Development of Shrimp Boats

At Fernandina, Florida in 1899, Sollecito "Mike" Salvador, a Greek immigrant, used a power boat for shrimping for the first time. The new use of technology greatly increased production and fueled experimentation and development of better technology in boat design.

The otter trawl was vital in creating the commercial shrimp industry. It was first introduced in 1913 in Beaufort, NC, adapting the same basic technology of English fishermen in the halibut industry. A power-driven boat is used to pull a large net along the sea floor using the force of the water to spread the trawl doors while moving catching large numbers of shrimp. Once the boat stops, the doors close, closing the net and the catch until it is unloaded on the boat. The otter trawl led to offshore fishing which greatly increased productivity. By 1917, the typical trawler was a wooden boat about twenty-five feet long and powered with fifteen horsepower.

The expertise of immigrant boat builders was used to further this technology and make bigger and stronger boats. Increased horse power meant greater deck capacity and more nets. The super trawler, about forty to fifty feet in length, could go into deeper water for extended periods of time. Some boats had sleeping quarters in order to stay out for days or a week at a time. By the 1960s, the double rig was the standard vessel.

Social Aspects

Roles of Men and Women: Social Structure of the Shrimping Community

In Valona, the work force of the shrimp industry was primarily community and family members. The wives and sisters of captains and strikers worked, heading shrimp, as well as children and teenagers who worked after school. Working on the docks was one of the only sources of income since the community was small and cars were not as numerous as they are now to go find work elsewhere. The local women lived within five to six miles and many worked as maids in some of the houses in addition to on the docks heading shrimp.

When Vivian O'Kelley and her husband were running the shrimp house back in the 1940s and 50s, she described the women as having a sixth sense of when to show up to head the shrimp. There was a hierarchy inherent in their organization and work. They had a special table where they worked and many had their particular spot. A natural leader, usually one of the captain's wives, was in charge, and while not officially, she had the assumed authority to dismiss workers. She often led the women in singing songs while working, to create a rhythm, especially during the long nights when the women were tired, hurting, and even bleeding from being stuck while heading so many shrimp. The "headers" were paid \$.25 per ten-quarter bucket of heads they produced back in the 1950s.

Typically each dock was run by a husband and wife team. Most of the families usually inherited the property and docks. The majority of the Caucasian families in Valona are descendants from one of the four original Scottish families

who settled in McIntosh County. Both the husband and wife had to be capable of all the duties associated with the shrimp house. While the men are on the boat fishing, the wife is usually back at the shrimp house tending to other business matters: keeping track of fuel and ice, getting money from the bank to make shipments, getting more ice, communicating market price and amount of shrimp to be shipped. She also had to work long hours, especially when the trucks had to be loaded, which was extremely difficult work. Usually three to four dock men were employed to help with loading.

O'Kelley remembers selling to Fulton Fish Market in New York, a company still in operation today. Radios were used to communicate between the packing house and boats. Everyday between 11 a.m. and 1 p.m. they would receive a call quoting the day's price in New York and the captain would radio how many boxes he would be able to ship that day. O'Kelley was the accountant and had to go to the bank to borrow money with the shipping tickets. In 1945-6 shipping to the New York market was very profitable because of the difference in price as compared to the local market. The price in New York was \$2.37/lb heads off, compared to the local value of \$.30/lb. When paying the workers, everything was handled in cash because many of the captains and strikers could not read or write.

Valona, like many fishing and shrimping communities, is a matriarchal community. Men were usually gone on the boat for long days and the women were left in charge back at home and even at the shrimp house. There was also a social order of the type of work women were expected to do in the industry and the behavior of men around the women. The men did not want to hire workers who would not act appropriately around their wives, which was important because of the interaction between the two in the work of the industry. The men made very clear what type of work was suitable or unsuitable for the women in the packing house.

A Typical Day of Shrimping

A typical day of shrimping lasted about eighteen hours. Awake by 3 a.m., the shrimpers wanted to be "dragging"

before the sun came up, and continued until after the sun went down in the evening. Most boats would come back in each night rather than drop anchor and stay out on the river overnight. If unloading a load of shrimp, the boats usually came back in between 3 p.m. and 5 p.m. in order to get them packaged and loaded on the truck. Many hours and late nights were spent "heading" the shrimp and packing them in one hundred pound boxes to be shipped. This could go on until midnight or later, and then the next day began with only a few short hours of sleep at 3 a.m. On productive days, O'Kelley recalls the boats coming back in to refuel and head back out for more fishing because of the low cost of diesel. At one point, diesel cost \$.05 a gallon, and they were charging \$.08, per gallon to make some profit.

Most boats did not stay out overnight for many reasons. There was only one small gas stove on the boat for heating and cooking. The only refrigeration was the ice in the hull of the boat used to keep the shrimp fresh and some food for the crew. Especially during the summer, the heat, flies, and mosquitoes made it especially unbearable to stay out on the boats all night.

The work of shrimp fishing can go from tedious and boring to that of disaster and sheer panic. Things can go wrong very quickly. Cables brake, nets get caught and the turn of events can be very dangerous.

In order to keep the shrimp on the boat, the shrimpers used seemingly primitive methods for freezing in the absence of insulation on the boat, such as loading several three hundred pound blocks of ice on the boat covered in burlap to prevent it from melting. An ice shaver was used to cut down the blocks of ice in order to freeze the shrimp properly.

Social Relationships and Mobility

Mike Dubberly, a local shrimper since the age of fourteen, recalls the competitiveness of the industry as well as the comradery. Shrimpers were willing to help each other out in times of trouble.

The fisherman is considered to be one of the least mobile of occupation groups given a life typically in an isolated

community, "with little knowledge of conditions or opportunities elsewhere; educationally and often romantically tied to the sea." However, many who are still in the business choose it for a way of life, not necessarily for the income.

The Shrimp Packaging Process

Many of the shrimp docks in the area have closed. In Valona, where there used to be three, now there are only two left in operation; and the two at Cedar Point are no longer there. Boats are not charged to dock, but are charged packing fees, now averaging about \$30 to \$35 a box including the price of fuel and ice. The cost of operation is great compared to the actual income from the shrimp. The convenience and necessity of having a place to tie up the boats underlies the continued operation even though one could make much more profit by selling the property rather than leasing it.

The packaging process can be clearly demonstrated through the layout of the Valona packing house and dock. Taken directly from the boat, the shrimp is dumped into a large vat where it is washed (Fig. 9). Then, the scale is used to measure one hundred pounds of shrimp to be packaged in one box. Ice is crushed and layered alternately with the shrimp (Fig. 10). The heavy boxes are then slid across a track on the floor toward the end of the building where the truck is backed up to. The boxes are then loaded on the truck to be shipped to a processing plant where they will be frozen through the instant quick freeze process to maintain freshness when shipped to further markets.

One aspect of the shrimp industry that has lost its place is the tradition of hired "headers" to cut off the heads of the shrimp. As described above, the women of the community were usually employed for this task. At the Valona shrimp house there is still a heading table where women would have gathered to work. The table is positioned at the end of a wall with an opening about midway up from the bottom to allow the shrimp to be packaged after being separated. Heading would be done for extended periods of time could be extremely painful. In order to toughen up the skin to reduce the pain, the workers often soaked their hands in alum to deaden the skin. This practice is no longer used because the heading can be done on the boat or at the processing

plant. Decrease in production and increase in labor costs prevent its employment.

In Valona, a small rural community, the shrimp is sold to brokers who ship to farther markets such as Columbus and Augusta, GA and even still New York. Today, the broker takes the boxes directly to Darien and freezes them immediately using instant quick freeze, and they will be shipped and remain fresh for much longer. In other areas like Charleston, Savannah, and Jacksonville, the shrimpers sell almost all their product to the market of the local urban centers which has a much higher demand for fresh seafood. Now the handling of shrimp from the Valona packing house is much less because of the economy. The boats are out only three to five days a week now producing about one hundred-fifty boxes of shrimp a day.

Economics of Today:

The Future of the Shrimp Industry

According to Spud Woodward, Chief of the Marine Fisheries Service of State Department of Natural Resources, "the only people who are going to be left in shrimp boats are the ones in it for the lifestyle." Shrimpers used to be able to make a good living, but increased operation costs and imported shrimp have really hurt the local industry. The fleet is smaller, more professional, and developing a market for maximum price for the minimum handling cost. A culture that used to be a distinctive feature of the Georgia Coast is dying.

At the time of writing of his article in 1963 about the Southern Sea Fisheries, Herbert Padgett assessed the prospect of shipment by airfreight as a way of sustaining the southern fisheries by ensuring fresh product for a national market.

The peak of the industry was in the 1950s, with a few good years in the 1970s. However, by then it was clear that the industry was dying and it was time to move on. Most of the people still involved commercially do not know how to do other things because they have devoted their entire lives to shrimping. Furthermore, they have boats and other investments that must be taken care of.

Impact of Regulations

Beginning in the mid 1970s, regulations from the Department of Natural Resources began putting pressure on the industry and making it difficult to survive economically. Many cannot afford the cost of upgrades and would be out of business if some of the regulations were strictly enforced. Hunter Forsyth is able to remain in operation because the shrimp house has been there for so long operating the same way for decades. Some stipulations were enforced, particularly the pouring of a concrete floor over the original wood plank flooring.

The biggest threat to the industry today is imported shrimp. In recent years, foreign countries have been selling shrimp to the U.S. market for less than their production costs. "From 2000-2003, import volumes of shrimp from Brazil, China, Ecuador, India, Thailand, and Vietnam increased from 466 million pounds to 795 million pounds. The average unit value of shrimp from the countries was \$5.12 in 2000 and fell to \$3.48 in 2003." The U.S. market is a target because it has less stringent food safety standards and lower tariffs than many other markets. "If forced to continue to face the onslaught of dumped shrimp prices, the U.S. shrimp industry could vanish, despite cutting edge technology and higher productivity than our competition." Shrimp imports have already had a drastic effect on the industry with the loss of \$4.4 billion in related economic activity. The industry is fighting for regulations to prevent dumping and force foreign markets to sell at fair prices so that American shrimpers have a chance.

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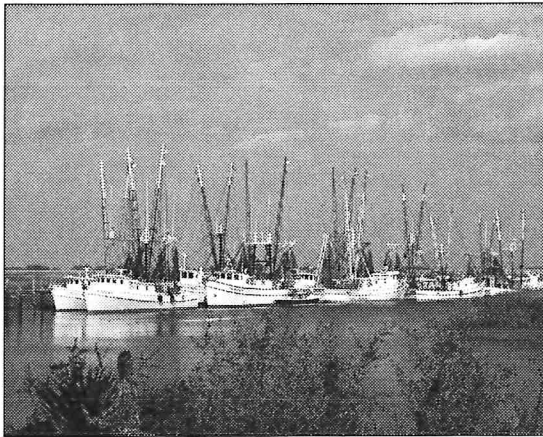
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Shrimp Fleet at Darien, GA. Photo by D.R.

**Valona Shrimp House, est. 1900, building
c.1920-40, Valona, Georgia**

Today the shrimp house is run by Hunter Forsyth. He rents the dock and building from his cousin who no longer lives in Valona, who inherited the dock when his father (husband of Vivian O'Kelley, father of Virginia Baisden) passed away.

The original dock was built in 1900. The exact date of the building is unknown, but the packing house was in operation before the 1940s when Vivian O'Kelley helped her husband run the business. It had always been used for shrimping, while some of the other docks were also involved in oystering. At Cedar Point, a nearby dock run by the Atwoods, had the capability of an oyster factory through the use of a boiler.

Like many other maritime structures, the Valona shrimp house is supported on piles over the water. A narrow plank way runs along the side and front of the structure for access to the building and boats and also has designated work spaces for repair or welding. The dock runs roughly north-south along the front of the packing house and a wider dock for vehicles was built later leading up to the original dock.

The seasonal use of the shrimp house, like other seasonal maritime structures, warrants its tendency to adaptation.

The structure is supported on piles up to fifty feet in depth. Many of the piles have deteriorated and been repaired with concrete piers. The original floor of the building, like the rest of the dock, was wood planking. However, in the 1970s, government regulations required a concrete floor to be put in. The concrete slab was poured directly over the wood planking which can still be seen from below. Additional piles were needed to support the weight of the concrete slab. For drainage, simple holes have been drilled in the concrete in strategic places such as below the sink.

The structure of the building is wood framing using standard sawn lumber, typically four-by-four posts and two-by-fours. On the exterior, it looks as though the wood siding has been nailed directly to the studs. Where clapboards have deteriorated, exterior plywood sheathing has been hung and painted from about midway of the wall down (typical of south and east walls). Plywood sheathing is attached to the interior of the wall. Roofs are covered in tin. The interior columns are somewhat regularly spaced, but additional supports have been added

randomly where the structure began to fail.

The majority of the openings are screen doors or screen windows. The only room with sash windows is the office which also has a window air conditioning unit. The structure is very open and facilitates ventilation which is extremely important during the shrimp season when it is especially hot and humid.

The interior space is divided into areas dedicated to different functions in the process of packing the shrimp discussed above. Other rooms include a large freezer which is now used for storage, an office, and small storage area.

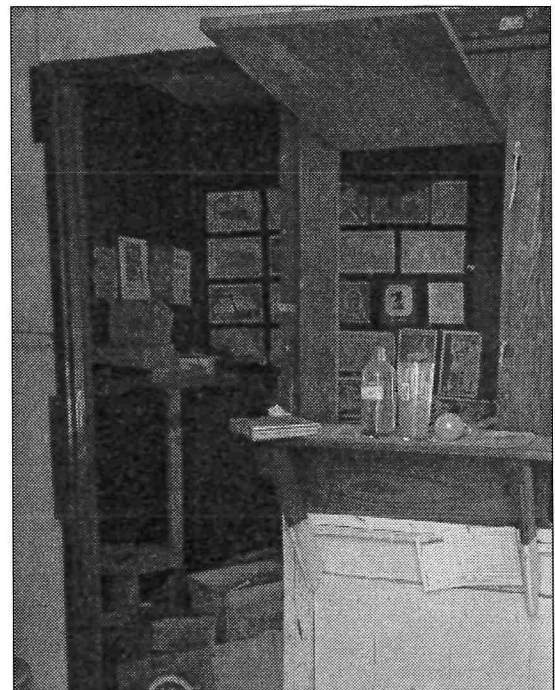
An ice chute runs along the northern side of the building where the truck can be backed up to allow large blocks of ice to slide down to the dock and be loaded on the boat. There is also a blower at the base to blow ice into the hull of the boat.

—MTS

Old Valona Post Office

Initially, the postal service in Valona was carried on in someone's home. However, after a fire in one of the homes also operating as a post office, it was moved into a building by the docks run by Lewis Graham, the oldest post-mistress, born in 1898. The small building by the docks served as the Meridian-Valona Post Office. It was a contract post office, so Graham was not an actual federal employee, but received \$300 a month for income. It was open six days a week from 9 a.m. to noon. After Graham passed away, no one was willing to take over the job, and the building has remained. In the post office was also a small store where many of the headers would spend some of their earnings while working at the docks heading shrimp.

The structure is a simple rectangular timber frame using standard four-by-four posts and two-by-four studs covered in wood siding. It looks as though the side facing the water to the east, was originally a porch which was later enclosed and covered in tin. A small chimney provided a flue for a small wood stove on the interior. The building is lifted up on brick pier foundations, some of which have collapsed causing the rear to sag. It looks like the original entrance was on the south wall next to a flag pole. This doorway was later in-filled with a window. The door may have



been moved further to the side and the primary entrance may have become the door on the west façade. The interior was unavailable for field measurement.

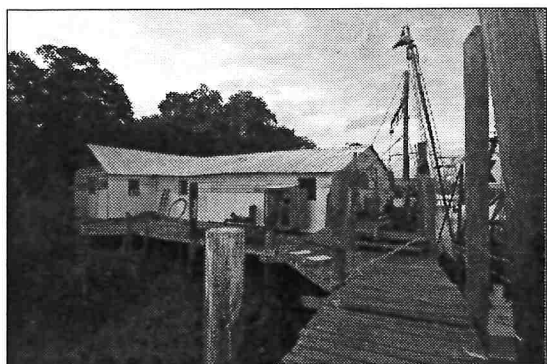
— MTS



Shell Creek Shrimp Company Dock, c.1970 Valona, Georgia

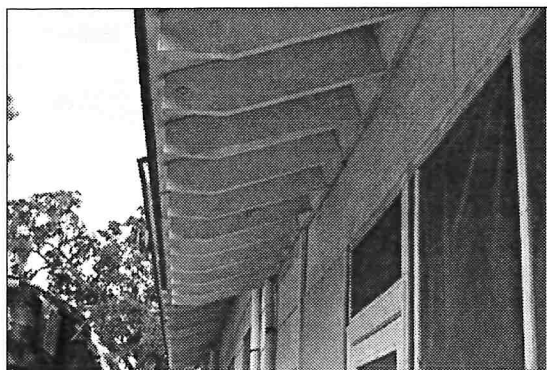
Begun as the King Shrimp Company in the 1970s, Chris Carlson has operated the Shell Creek Shrimp Company since 2002.

Boat piers are a tool used for accessing, servicing, and securing boats. Along the coast in Valona, Georgia, shrimping reigns king and few docks are as impressive as the one at Shell Creek. The dock itself runs well over two hundred and fifty feet long and varies from twenty-five feet at its widest to a mere five feet at its narrowest. Twenty to thirty boats.



The accompanying building is a forty-by-eighty-foot standardized metal structure with large bay doors on the north and south facades and a large open plan for unloading and processing large shrimp catches. The structure is of the “Butler” building type with a steel frame and concrete foundation, but was made by Bax-steel out of Baxley, Georgia.

In contrast to the regularity and order of the metal structure, the Shell Creek Shrimpdock was built in what could be called a very systematically unsystematic way. The only apparent driving force for the dock’s shape was pure functionality. The docks show patterns of “modern vernacular architecture” or the use of modern modules of dimensional lumber to assemble a purely functionally structure. The dock sits away from the land to meet the boats at an operable depth in the channel. The spacing of the piers as well as the different widths of the dock and service walks seemed to follow the lengths or half lengths of standard dimensional lumber sizes that one would see at a lumber mill. Quick construction, maximum functionality, and easy repair were most likely of utmost importance.



The site as a whole is similarly functional. Fuel tanks for on-site refueling purposes sit to one side of the entrance road. A “rail” for bringing boats up on drydock is on the opposite side as is a small covered area with the small metal working shed for maintenance.

— SW and DR

Shellman Bluff

DAVES ROSSELL

On the Broro River off Sapelo Sound

The New York Times article of November 3, 2006 characterized it with the title "Shifting Sands and a Slow Pace on the Georgia Coast." Such prominent praise of decidedly lowbrow fishcamps reflects the mixed nature of coastal Georgia existence in the early 21st century.

Traditionally, Shellman Bluff has been a recreational fishcamp, meaning a community where people come on weekends or during vacations to stay in a very modest residence and enjoy long days out on the water. Begun sometime in the 1920s, Shellman seems linked to the development of the internal combustion engine—for the automobiles that brought people to the coast, and for the power boats that took them onto the waterways. Many early Shellman Bluff families came from places like Toomb and Tatnall Counties, and towns like Glenville and Rieds-ville, and Valdosta. Shellman Bluff even had whole streets populated by clusters of immigrants—Liberty County residents on the first two roads and Tatnall County and Glenville at the other. A central section of town was called Saunder's Subdivision and featured large 100' by 100' lots. In all the town has a typical fishcamp form with one sandy road lining the bluff and a series of roughly parallel roads running inland from the river.

While there are memories of bateaus as oar-driven boats were called, the real development of the towns came with powerboats. The first boat launch came in 1947. Mary Joe Widincamp, a 56-year long resident of Shellman tells of her husband's family always coming down, and her husband

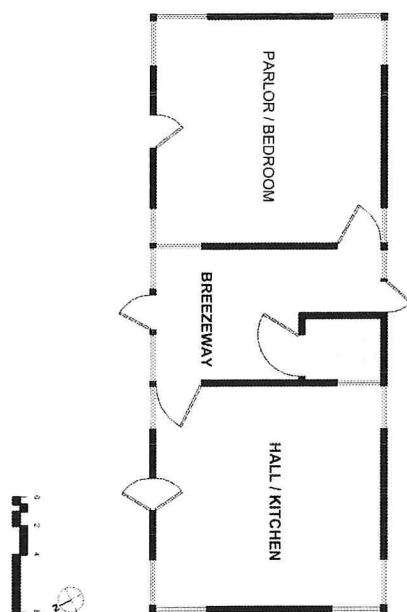
trying to make a career of shrimping after he got out of the army. Photos in her house show large shrimp boats he built, and she tells of times around 1950 when there were ten or twelve boats docked three deep at a couple of shrimp houses opposite the site of Hunter's Café today. But shrimping concentrated more in Valona, and Darien and eventually Shellman Bluff settled into a cycle of sleepyness during the week and a busyness with private boating on the weekend.

Two of the earliest structures were log, using the tall, thin Longleaf Pine. A more popular type available by the early 1940s was the reused military structure. Long assumed to be army barracks from Fort Stewart, research indicates that it is more likely that the structures came from just up the coast at Harris Neck Army Air Force, a facility that closed during World War II.

More recently, Shellman Bluff has seen a contrasting influx of single-wides taking the place of neglected historic structures in town, and dramatic resort community building gobbling up open space in outlying areas.

Donnette Barger House, 1930 and later Smith Street, Shellman Bluff

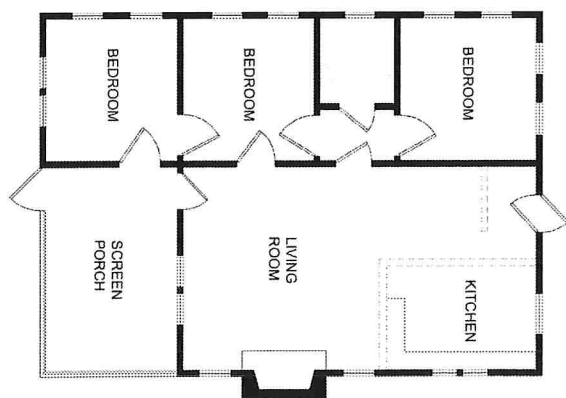
This modest 27.5 square log cabin features a variety of extensions and divisions adapting the house to changing needs. What appears to be an original 9'-4" log extension to the west from the main room serves as a kitchen and was added to in the north by a small addition and a door.



A substantial 14'-3" by 20'-10" addition to the east provides a modern master bed. An 8'-5" addition to the south provides a front porch and bedroom. The log cabin uses logs that vary in diameter from four to nine inches, saddle notching, and Portland cement chinking.

Dogtrot, c.1940
Club Street

The simplest and most threatened structure in Shellman Bluff, this single-story two-room dogtrot with passage and toilet is a rather stark epitome of the fishcamp spirit. Small in overall dimensions, but with large undifferentiated interior spaces, and reusing historic fabric—in this case one or perhaps two surplus military structures—there is no better building to capture the economical, stripped-down essence that life at the fishcamp could assume.



White House, c.1920s; 1950s
Liberty Street, Shellman Bluff

What is called the White House is a simple but highly evocative early twentieth-century bungalow showing intriguing adaptation of a previously existing building fabric, and remodeling for later use. A low broad fireplace creating a distinctly rustic appearance appears to predate the walls around it due to its dimensions, and use of lime mortar, an outdated material by the time the house was constructed. A 1950s kitchen opens to the living room and appears to be the last major modification of the house. Endearing details like a local nautical chart on the wall behind the dining table, many original interior furnishings, and a rear boat shed give the building much of its character as a typical traditional fishcamp structure.

—DR

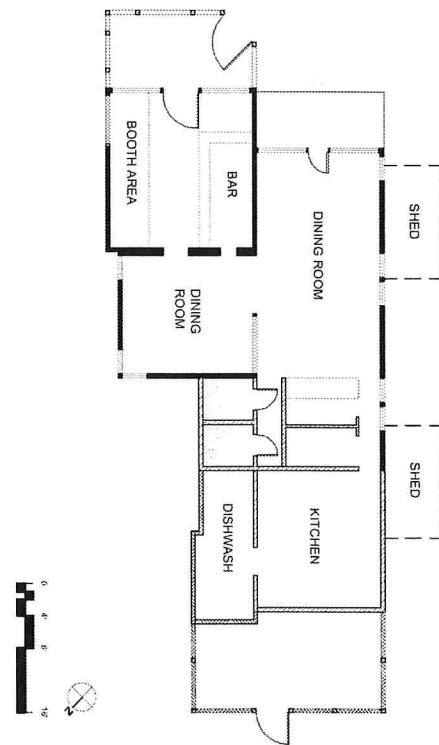
Ed and Edna Mulligan House, 1920; 1977
Fisherman Lodge Road, Shellman Bluff

One of the most classic older structures in Shellman Bluff, this two-story log cabin features an original first-floor sequence of

single-file rooms leading from a screen porch to family room to kitchen, and then a 1977 off-set single file sequence including a bathroom and master bedroom. A stair rising from the kitchen accesses the “dormitory” in which it is said that as many as seventeen people could sleep. Logs used are stripped of bark and vary in diameter from four to nine inches. No chinking appears to be used currently, but instead an interior floor to ceiling wall seals off the spaces.

Hunter's Café, late 1940s, mid 1960s, and early 1990s River Road

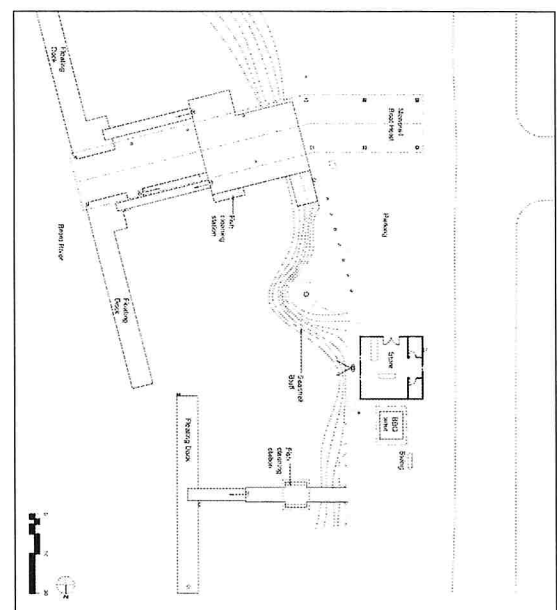
Cobbled together from two discarded military buildings in the late 1940s, with a bar added in mid 1960s and a front porch and rear lean-to added in the early 1990s, Hunter's Café epitomizes the casual quality of Shellman Bluff's fishcamp character. While popular sentiment refers to the military buildings coming from Fort Stewart after World War II, it seems more likely that they were shipped by water from Harris Neck Air Station, just to the north along the coast. Decommissioned after the war, buildings from Harris Neck were auctioned off, and could have been shipped to Shellman Bluff.

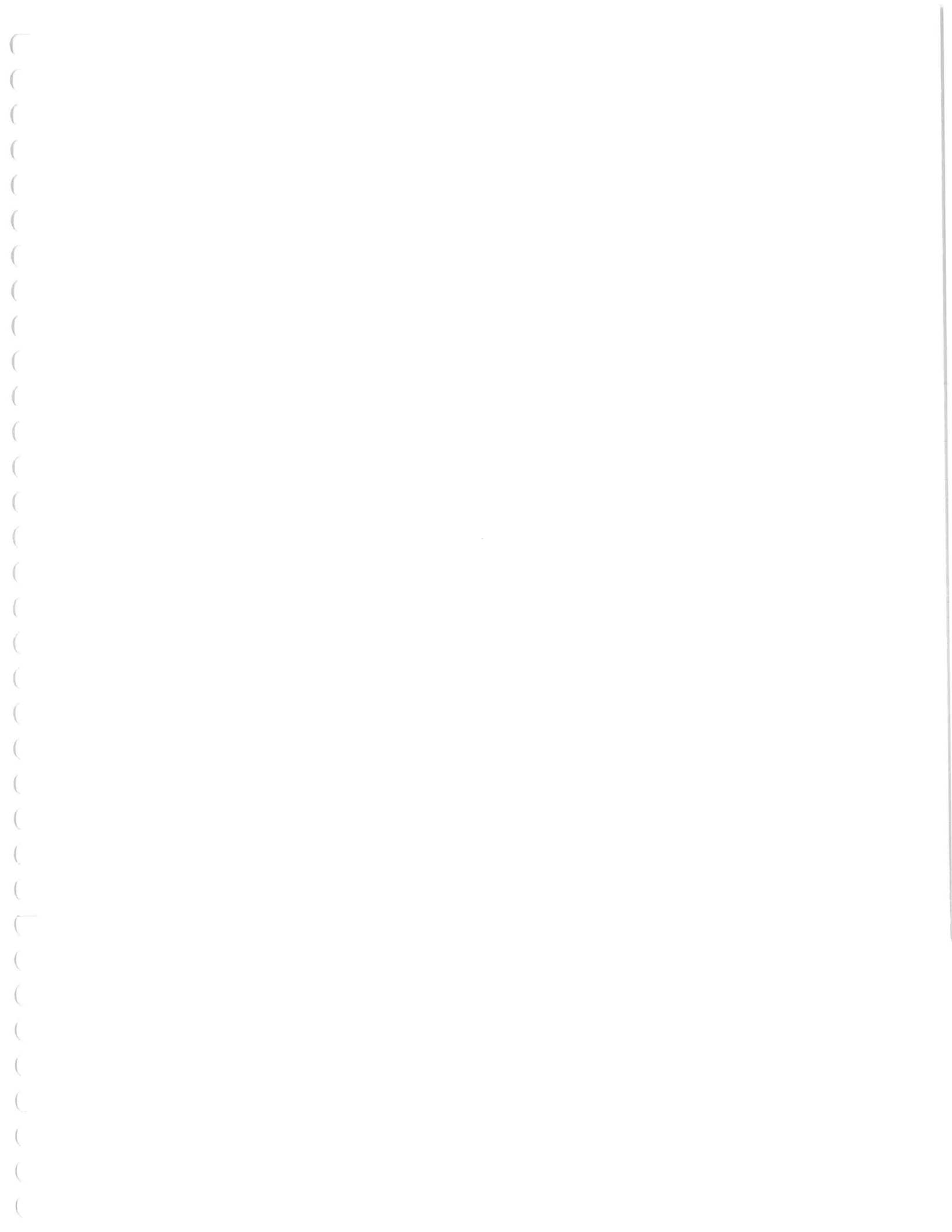


Hunter's Café

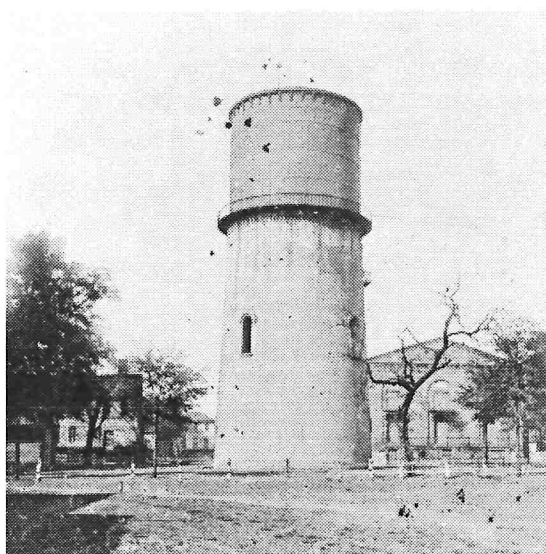
Shellman Fish Camp General Store and Dock, early 1993

Any nice weekend day, you'll find pickup after pickup hauling boat trailers to the Shellman Fish Camp in the center of Shellman Bluff. Built in 1993, this structure replaced the original Kip's store which sat across the street from the present site since the early 1940s. An all-purpose hub for activity in Shellman Bluff, one can purchase any variety of snackfood or sodas, or hooks and bait, and arrange to have your boat put in or taken out of the water. As a newspaper stated about Kip's, “the atmosphere is ruled by ice chests, fishing gear and shelves stocked with sardines, Beanie-Weanies, beef stew, and Deep Woods Off!” There are small rooms in the northwest corner for an office and in the southwest corner for a bathroom, and an eight-foot counter next to the entrance. The dock to the south was built at the same time as Kip's, and the dock to the north followed in the 1950s.

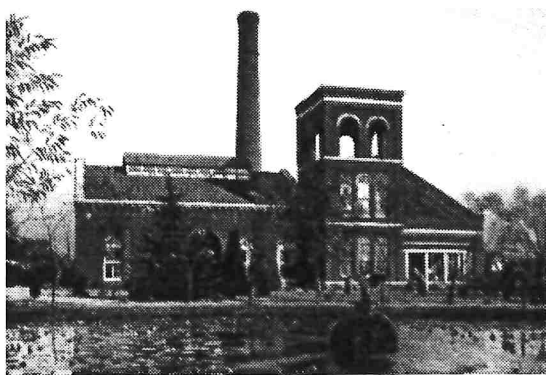




**Greater Savannah Tour No. 1:
African-American and Coastal
Communities 1**



Reservoir, Franklin Square.



Waterworks

**City of Savannah Water Works Pump House, 1891–1893
Gwinnett Street and Stiles Avenue**

Called by the Savannah Morning News in 1892 “quite a handsome and imposing structure,” the red brick Water Works Pump House on the west side of Savannah stands as an ironic monument to what was only a very brief cure to the city’s insatiable desire for fresh water. The first City Water Works sat just west of the Savannah Ogeechee Canal and pumped Savannah River water to a large tower in Franklin Square. That system, used by the city since 1854 had become polluted by 1887. Even with as many as fourteen artesian wells serving the city’s River Station and another nine dug in 1889, there was still a need to draw water from the river, and the problem of pollution remained. In 1890 a well dug one thousand feet deep proved inconsequential. In May of 1890 the city invited the Chicago civil engineer Thomas T. Johnston who recently had designed a water system for Memphis, Tennessee to inspect the old water works system, and he recommended building a new plant. Thirty-one acres were purchased from the Savannah Brick Manufacturing Company and eight acres were designated for the new water works. The location was not too far from the city so as not to require long mains, but was accessible to rail lines for the convenient delivery of coal. Finished in 1893, the pump house drew more than sixteen million gallons a day from twelve wells dug five hundred to one thousand feet deep running along Stiles Avenue between Gwinnett Street and Louisville Road.

The architecture and landscape of the pump house celebrated the city’s modern achievement. Designed in Romanesque revival made popular by William Gibbons Preston, terra-cotta details represented cattails and plant life around windows, and represented busts of a younger and an older man on the East entrance façade, perhaps referring to the engineer and the mayor. A three-story tower housed offices. The smoke stack once rose to one hundred and forty-eight feet on a twenty-eight foot square foundation. Seventy-five foot iron trusses spanned the boiler room and the engine room. The Superintendent of the Works, H. M. Lofton also desired to have “a park second to none in beauty or surroundings” and by 1904 an ornate fountain was surrounded by extensive plantings.

In 1895, just two years after the pump house’s completion, city ordinances prohibited the use of surface wells in any part of the

city where city mains were accessible. By 1896, however, there was need to again draw water from the Savannah River. By 1901 a contract was let for an airlift pumping plant. In 1940 the plant closed entirely and became a storage warehouse for city supplies.

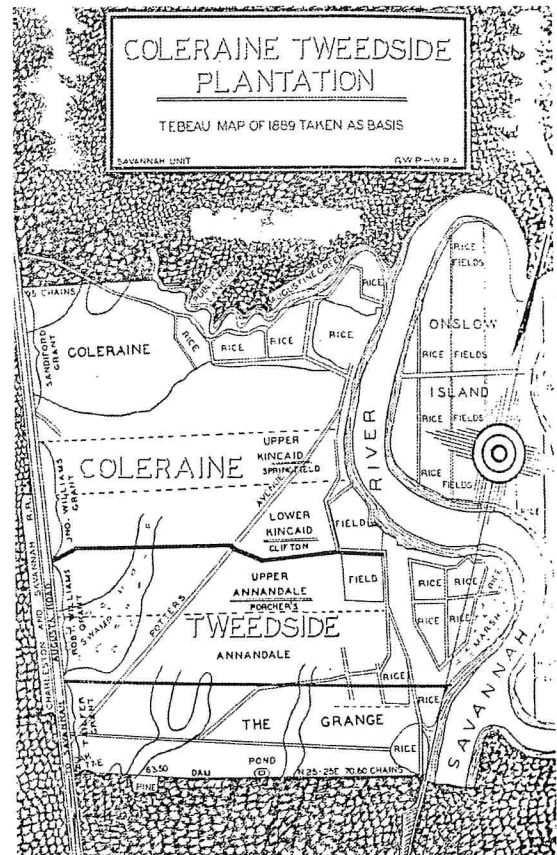
— DR

Carver Village, 1948

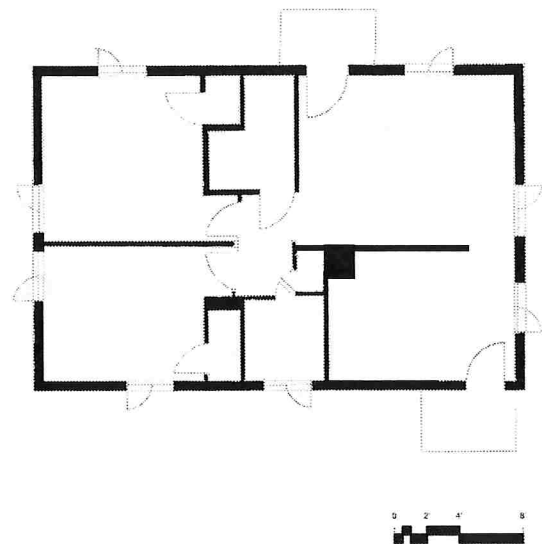
Vic. West Gwinnett Street and Gooze Street

Carver Village tells a dramatic story in twentieth-century African-American history. The 1940 census stated that seventy-two percent of African-American households lacked plumbing, seventy-five percent lacked running water, flush toilet, bathtub, shower, and that forty-two percent were living in overcrowded conditions. Savannah resident Reverend David Wright noted "Before moving to Carver Village many families living in Savannah just rented a single room." Carver Village promised a remedy, and was developed as the first colored subdivision in the United States. The City of Savannah purchased land from the railroad, petitioned the Byck-Worell Company to develop the property and in 1948 extended water and sewer lines to the development. Cletus W. Bergen, A. I. A., known for his work on early public housing in Savannah, served as architect of the project, and the project was entirely funded by the Federal Housing Authority at a cost of two and a half million dollars. Reversing its policy of segregated housing in December 1949, Carver Heights may ironically be not only the first colored subdivision in the United States, but also the last federally funded racially restricted residential area in the United States.

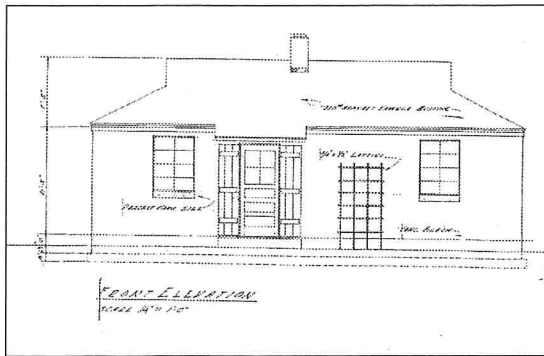
With new houses priced at four thousand dollars, home buyers were able to secure forty-five year mortgages with as little as one hundred dollars down and twenty dollars a month in payments. Such economy came at a price, however. The houses were minimal in size and appointments. Typically twenty feet deep by thirty feet wide, all the original houses were built with concrete block and held one or two bedrooms. While there were several different styles, all the houses had the same basic floor plan and material. Initially streets were unpaved and the marsh that surrounded the community would flood. Despite less than ideal circumstances, the



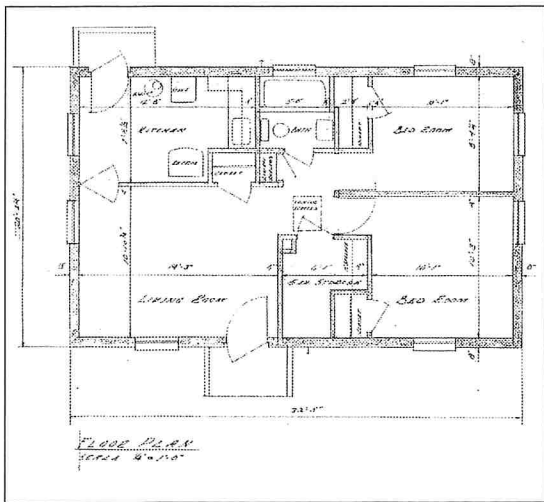
Carver Village



1013 Gooze Street Plan



Carver Heights front elevation



Carver Heights floorplan

subdivisions features were named in honor of city officials, with the park named for Mayor John G. Kennedy and each street for another prominent government official. The original one hundred homes were nearly complete by March 1948, and by the fall of that year, the City of Savannah approved the development of Flatman Village to be added to the western edge bringing another 118 homes to the new neighborhood. The Fall of 1948 also brought increased oversight of quality of housing for veterans, emphasizing that only houses living up to the guidelines could be sold under the GI Bill. For residents of Carver Heights this meant equal footing for retiring veterans. Physical improvements in Carver Heights came, first in 1950 with the development of a playground, and in 1955 with paving extended on Gwinnett and with bus service to Carver Village. The Carver Village Mission Improvement Organization formed in 1968 began petitioning for more streetlights, improved drainage, sidewalks, and to extend paving west on Gwinnett. In 1994, the City Council finally approved funding for a community center that would offer a variety of community activities. Houses show every variety of addition and alteration. From awnings around windows to extensions of various facades to the addition of second stories, the houses show many aspects of growing and adapting to changing needs.

—DR and KMS

Cloverdale, 1959

Vic. Stiles Avenue and Cloverdale Drive

Called a "new residential community for Savannah Negro families" in 1959, Cloverdale followed Carver Village by a decade, and continued the development of Savannah's west side with new planned communities. Cloverdale was planned to include churches, shopping centers and schools. Classic mid- and later twentieth-century housing are spread in a consistent set of stages showing the community's development.

Cuyler Brownville

DAVES ROSSELL

What were once Oglethorpe's colonial farm lots became the first sections of what is now Greater Savannah. Streets like Gwinnett, Anderson, 37th, Victory, Montgomery, Florance, East Broad, and Waters all follow the farm lot divisions. Former slaves migrated to Savannah following the Civil War and settled in Brownville founded in 1867 and Dillontown in 1868. Dillontown was a one-hundred-acre tract purchased by David R. Dillon and laid out in a grid with three squares. Brownville was purchased by Dr. Louis A. Falligant and laid out in a grid without squares. Lots in Brownville were oriented toward the north-south streets rather than the east-west streets as done in Dillontown and most of Savannah. Both tracts were absorbed into the City of Savannah in 1886.

The oldest buildings in what is today Cuyler Brownville date to the last two decades of the nineteenth century and the early twentieth century and were commissioned by the young lawyer and later mayor Peter Wiltberger Meldrim (1848-1943). In all Meldrim built some one hundred buildings for African Americans along West 33rd and 34th Streets. Two-story rowhouses by other speculators followed in the 1910s, with front double porticos, weatherboard cladding, two-over-two double-hung windows and off-centered chimneys. Overall, the predominant type of house became the detached frame dwelling built between 1910 and 1930. Plans include side-hall, hall-parlor, bungalow, Georgian house, Queen Anne cottage, and shotgun.

After many years of severe decline, the City of Savannah approved an Urban Redevelopment Plan for the

neighborhood in 1997. The National Register of Historic Places listed Cuyler-Brownville in 1998. The city approved a master plan for the northern portion of the neighborhood that would allow approximately thirty new single-family homes to be developed, and the city has also conducted a second phase of planning for the portion of the neighborhood in which the development is located. Mercy Housing stepped in to provide the multi-family component that will serve as a catalyst for revitalization and re-investment in the neighborhood.

The mission of Mercy Housing is to create and strengthen healthy communities through the provision of quality, affordable, service-enriched housing. Part of that mission is ensure construction of housing units that are high quality and attractive. It is our belief that our residents should have housing that is not only safe and affordable, but also a place they can be proud to call home. We are also committed to providing services that will empower our residents to improve life skills and opportunities. A services coordinator will be employed on at least a part-time basis to work with residents to identify needs and to find resources to meet those needs.

Mercy Housing SouthEast and Mercy Community Housing Georgia (collectively "Mercy Housing") completed their first development in the southeast in August 2002. Heritage Place Apartments is eighty-eight units of family housing located in the heart of the Cuyler-Brownville Historic District in Savannah, Georgia. The project is a main focal point for the neighborhood revitalization efforts being carried out by

the City of Savannah. The City was a strong partner, both politically and financially, in the success of Heritage Place. The City is looking to Mercy Housing to continue efforts to develop multi-family housing in Cuyler-Brownville in order to fulfill the vision of a renewed neighborhood with a variety of housing options.

The 2003 Qualified Allocation Plan for the state of Georgia allowed for Low Income Housing Tax Credit applications proposing scattered sites. The definition of a scattered site for the purpose of the proposed development is a project that “consists of no more than six (6) non-contiguous parcels within a ½ mile radius and consisting of a minimum of four residential units per parcel.”

Four additional sites making up Heritage Row, Heritage Corner, Heritage Corner Annex, and an appendage to Heritage Row combine for a total of seventy units, all targeted to families. The majority of the units (forty-three) are targeted to those earning fifty percent of Area Median Income (AMI) and below. Additionally, six units are reserved for the very-very low income earning thirty percent AMI. The balance (twenty-one) are restricted to those earning sixty percent AMI or less. Additionally, Mercy Housing has agreed to accept a Section eight Project Based Voucher contract for up to 4 units (five percent of the total units) for occupancy by residents with special needs.

All the Mercy sites are located in the Cuyler-Brownville neighborhood of Savannah and are integrated into the existing residential community. Each property is surrounded by single-family and multi-family residential and churches. None of the properties contain wetlands and all are located outside of the one hundred- and five hundred-year floodplains. All of the sites are flat with minimal existing vegetation. Electrical service is provided to all sites by Savannah Electric and the City of Savannah provides water, sewer and trash services. All utilities are available at the sites currently.

Prior to the rehabilitation, the Heritage Row and Heritage Corner properties created blight in the neighborhood. The existing buildings were run-down and deteriorating. Original features had decayed or had been replaced with

inappropriate materials. There was no landscaping and little vegetation, particularly at Heritage Corner. Interior courtyards were littered and chopped up by fire escapes. At Heritage Row, the vacant portion of the site was often overgrown and littered with trash. With the completion of the rehabilitation, both properties have been restored to their original context, with appropriate materials, such as wood railings and porches and wood windows. The wood frame buildings retain original siding where necessary with new wood siding or Hardiplank installed as needed. Additions are clad in Hardiplank to provide a durable wall surface that mimics the original wood siding. New roofs were installed at Heritage Row and the metal roof at Heritage Corner was repaired and preserved. Brick skirting screens crawl spaces and historical details remain. The courtyards have been landscaped in such a way as to create beauty in the neighborhood while also creating a safe place for residents to enjoy outdoor recreation.

Unit interiors were significantly upgraded as well. Both properties underwent gut rehab style renovations resulting in larger units that meet DCA Architectural Guidelines. The new units boast modern baths and kitchens, containing modern appliances such as refrigerators, stoves, dishwashers, garbage disposals, microwaves and washer and dryer hook-ups. All units are equipped with central heating and air. Carpet and vinyl floor coverings, as well as window coverings are provided throughout. Units are also equipped with fire sprinklers. All new units enjoy the same systems and amenities.

The existing buildings are contributing structures within the Cuyler-Brownville Historic District and are eligible for historic tax credits. All sites are also located in Qualified Census Tracts (QCT) making them eligible for the thirty percent boost in eligible basis for low-income housing tax credits. Financing was provided by the City of Savannah through Community Development Block Grant (CDBG) funds and by Community Housing Services Agency, Inc. (CHSA) with private bank funds that serve as the debt financing for the project. A \$1.3 million construction loan was closed with Mercy Loan Fund on December 16, 2003.

The new units will function as an extension of Mercy

Housing's current presence in the neighborhood through Heritage Place Apartments. The use of the word Heritage at each site ties the multiple sites together and making evident the fact that they are all owned and operated by Mercy Housing. The community building at Heritage Place provides a leasing office and resident services to all properties. Laundry and recreation are provided individually at each site.

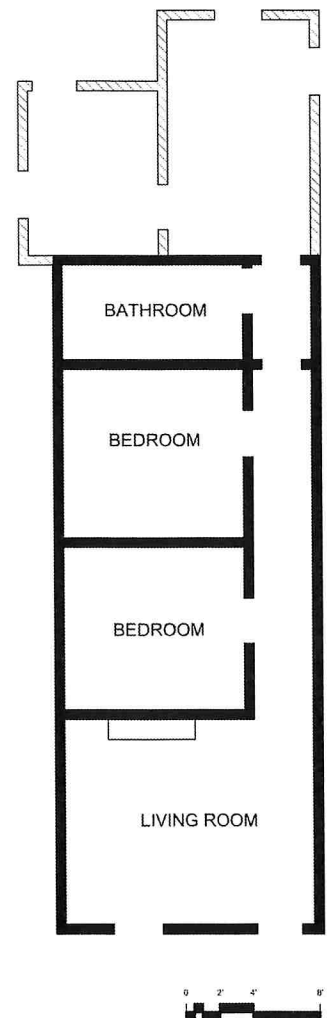
Low Income Housing Tax Credits were allocated to the scattered-sites through a single application. The properties are owned by the same entity, a limited partnership named Mercy Housing Georgia IV, L.P. The sole general partner is Mercy Community Housing Georgia (MCHG), a subsidiary of Mercy Housing, Inc. MCHG is also the general partner for the limited partnership that owns Heritage Place, Mercy Housing Georgia I, LLLP. Mercy Housing SouthEast acted as developer. Mercy Services Corporation, currently managing Heritage Place Apartments, is serving as the property manager.

As with Heritage Place, the development team consisted of Norsouth Construction Corporation as general contractor and Martin Riley Associates as architect. The project received all Certificates of Occupancy as of December 30, 2005 and total completion occurred in March 2006.

Agreements with several service providers are already in place for Heritage Corner and Heritage Row. These services will include health care services and programs, after school programs for children, credit and budget counseling, homebuyer education and access to a computer lab with free access to the internet and computer classes. The services coordinator will also create programs on-site to address the needs of the residents and will work with community agencies to bring additional services to the residents. The City of Savannah targeted the Cuyler-Brownville neighborhood for redevelopment in 1997. An important first step in that redevelopment was the placement of the neighborhood on the National Register of Historic Places, making it the only registered African-American historic district in Savannah. The City has made an incredible investment in Cuyler-Brownville and Mercy Housing shares the City's commitment to preserve historic resources, revitalize the neighborhood and provide much needed affordable housing.

Mercy Housing is also vested in the neighborhood and interested in its success. Mercy Housing hopes to continue to play a strategic role in the empowerment of the residents of Cuyler-Brownville by ensuring that suitable housing options are available. The rehabilitation of Heritage Corner and Heritage Row has contributed significantly to the health and success of Cuyler-Brownville.

— DR AND MH



Shotgun house on 42nd Burroughs and Florance

Heritage Row Railroad Rowhouses, 1890s
 602–642 41st Street, 2415–2419 Burroughs
 (41st between Burroughs and Florance)

This row of over twenty single-story side-gable four-room rowhouses make up one of the most dramatic rows of worker housing in Savannah. A very common typology for worker's housing since the mid nineteenth century, Cuyler Brownsville had a particularly large number due to the neighborhood's strong growth in the first decades of the twentieth century, and the progressive ideals for sanitary working housing current at the time.

Now named Heritage Row, the six one-story buildings contain twenty-three two-bedroom units. A twenty-fourth unit was previously destroyed by fire. Additional units previously existed on the back half of the property, but were torn down. Two new duplexes were constructed, resulting in four three-bedroom units. The units are oriented to an interior courtyard, rather than the lane. Parking totaling twenty-eight off-street spaces now exists.

Another Mercy Housing site is located almost adjacent to the Heritage Row site and is comprised of two parcels separated by Florance Street. The first parcel is on the corner of West Fortieth and Florance Streets. It backs up to the same lane as Heritage Row. The second parcel is directly across Florance Street from the lane. Two duplexes netting four three-bedroom units were constructed on the corner of West Fortieth and Florance Streets. A single three-bedroom unit was constructed on the Florance Street lot. A total of six parking spaces provide parking to the five units.

—DR AND MH

Charity Hospital, 1931
 644 West 36th Street

Charity Hospital is a landmark in the Cuyler-Brownville neighborhood. The story of the institution began more than forty years before the current structure was designed and built. Prior to 1893, African-American Savannahians only option for hospital care was the Georgia Infirmary dat-

ing to 1837 located in the Thomas Square neighborhood. While the facility served blacks, it was founded by whites and only employed white doctors and nurses. In 1893, two West Indian physicians, Dr. Alice Woodby McKane and her husband, Dr. Cornelius McKane, established a school for nurses in their home, and in 1896, with some donated land at West 36th Street and Florance Street and a house that was moved to the site, they established the McKane Hospital for Women and Children and Training School for Nurses. The institution's name was changed to the Charity Hospital and Training School for Nurses in 1901. Serving African Americans, as well as being founded, administered and staffed by blacks, the hospital helped to meet the crucial medical and professional needs of the black community.

The large colonial revival Charity Hospital building, designed by noted Savannah architect Cletus W. Bergen shows the general success of the hospital. A fund raising campaign begun in 1931 drew support from both the black and white communities of Savannah, and benefiting from a donation from the Rosenwald Foundation. The training portion closed in 1937 but the hospital continued to serve Savannah's black community until 1964. The building was reopened as a private nursing home in 1967, but closed in 1976. When the building was earmarked for demolition, the Cuyler Community Improvement Association, led by Marie Teal Williams, organized a fund raising drive and bought the property in 1983. The association succeeded in listing the building on the National Register of Historic Places in 1985. The rehabilitated building was dedicated in Marie Teal William's honor.

Charity Hospital was completely gutted in the early 1990s after fire destroyed the interior. All that remained of the building was the brick shell and the interior structural steel. Today the building contains twenty-five units, including fourteen one-bedroom and eleven two-bedroom units. The building also provides a laundry facility. Site amenities near the building include a gazebo and private garden to the west of the building and a playground for children on the east side of the building.

—DR AND MH

Heritage Place Apartments/Florance Street School
1929 West 35th Street

The former Florance Street School is a significant historical public building in Cuyler-Brownville. Built in 1929 to be an elementary school for black children, the building features three-story brick construction arranged into a three-bay front façade with long bands of windows with castellations and a pedimented parapet. The first principal of the school was Emma Quinney, who served as principal until the late 1940s and the restored building was dedicated in her honor. The school closed in 1987 and was purchased by the Savannah Muslim Community in 1992. The building remained vacant from the time it ceased operations as an elementary school. In February of 2000 the National Park Service determined that Florance Street School is a certified historic structure for the purposes of rehabilitation.

Florance Street School today contains twenty-seven units, including thirteen one-bedroom and fourteen two-bedroom units as well as a laundry. A free-standing building that served as the school's cafeteria was constructed in the 1950s and was not considered to be historic. Its demolition in October 2000 allowed for construction of two new buildings, which contain eighteen two-bedroom and eighteen three-bedroom units for a total of thirty-six units, as well as laundry facilities. A beautifully landscaped courtyard serves as the center piece for the three buildings. An additional community building of approximately twenty-five hundred square feet houses resident programs and community events. Grants have already been secured to assist in providing a computer lab for residents. St. Joseph's/Candler Health System has committed to providing health care programs for the residents and the Economic Opportunity Authority has agreed to provide Tenant Counseling.

Heritage Corner annex is located on West 35th and Kline Streets near their intersections with Florance Street. This site is directly across the street from the Florance Street School and new buildings that comprise a portion of Heritage Place. Three duplexes provide four three-bedroom units and two two-bedroom units. A total of nineteen park-

ing spaces are provided.

Heritage Place Apartments is a development for low-income individuals and families. Rents are targeted at fifty to sixty percent of the Area Median Income (AMI). A critical component of the development is the inclusion of resident services that will enhance the residents' abilities to improve life skills and become active participants in their local community. The total development cost is approximately eight million dollars. Funds for the project include five hundred and fifty thousand dollars from Community Housing Services Agency, Inc., which also includes City of Savannah HOME funds; one hundred and forty thousand dollars from the Affordable Housing Program of the Federal Home Loan Bank of Atlanta; and the balance is from the proceeds of Historic Tax Credits for Charity Hospital and state and federal Low Income Housing Tax Credits. The Mercy Loan Fund also provided construction financing.

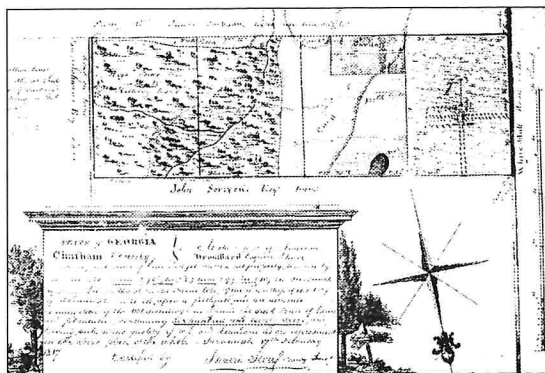
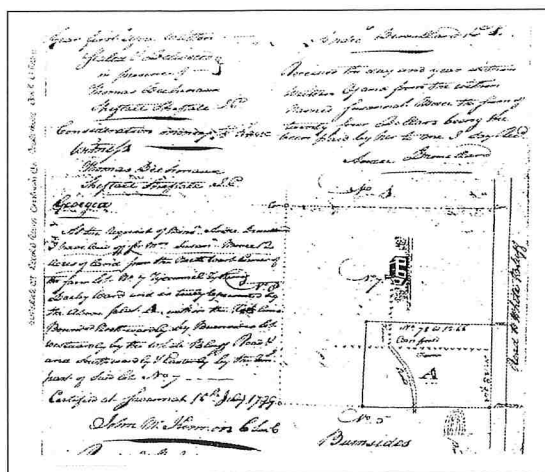
An Advisory Committee made up of neighborhood residents was formed in 1998. The Advisory Committee has provided input on the design, financing and tenant profile for the proposed development. Once the development was placed-in-service, the Committee dissolved to make way for a resident council that is now in place.

The development of Heritage Place was carried out through a joint venture with The Norsouth Corporation, a reputable Savannah development and construction company with extensive tax credit development experience. Martin Riley Associates – Architects, P.C. served as the project architect and Norsouth Construction Corporation was the general contractor.

Heritage Place was developed to fulfill the mission of the Mercy Housing System, which is to create healthy communities. Heritage Place Apartments is a catalyst for revitalization in the Cuyler-Brownville neighborhood while also providing safe, quality, affordable, service-enriched housing opportunities for individuals and families who are economically poor. The residents will have many opportunities to improve their education and life skills, allowing them more diverse housing choices in the future.



Andre Drouillard-Maupas House



Heritage Corner / Ogeechee Apartments, c.1930 909 Ogeechee Row

The Ogeechee Apartments have long stood as an unusually dense and tall section of working-class row housing in an area typified by lower buildings. Containing a total of fifty rental units, many were not suitable for habitation by the early twentieth century. The rehabilitated property, called Heritage Corner, contains thirty-two affordable housing rental units, while also providing some public space for laundry and other resident services. A previously existing public library also compliments community services available to the residents. The four buildings now provide four one-bedroom units, twenty-four two-bedroom units and four three-bedroom units. Relocation assistance was provided in accordance with the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970, as amended, for temporary relocation during rehabilitation and permanent relocation where necessary. No off-street parking is currently available, although there are striped spaces on the street and lanes.

— DR AND MH

Andre Drouillard-Maupas House, 1799 2422 Abercorn Street

Born in France in 1758, Andre Drouillard arrived in Savannah in 1793 from the Parish of Marmalade in the French Colony of Saint Domingue, a refugee of the Haitian Revolution. Drouillard purchased 207 acres of land on which he grew long staple cotton, and built what is the most completely documented coastal Creole cottage in Savannah. The house is one-and-a-half stories tall on a raised basement of Savannah grey brick with a two-story integral front galerie. The ground floor features a six-foot-wide central passage with flanking rooms slightly less than fifteen feet square. Both rooms have doors to the rear, where there is a drop in floor level and rear rooms are ten feet deep on the left and eleven feet deep on the right, suggesting that they were originally part of a rear galerie that was closed over time. A concrete-block addition of 1946 extends off the rear.

At the death of Elizabeth Drouillard in 1829, the property was inherited by her daughter and son-in-law Amazaline Andres

and Louis N. Maupas. The property was resurveyed and divided among heirs in 1847, and Amazaline's son and daughter-in-law John and Eliza Meyer Maupas lived there until 1904. This period of little over a half century seems likely as the time when the rear galerie was enclosed, as there were four children and the family operated a dairy business on the property. By 1942 Cecilia Maupas Harkness and Lena Maupas Smith had divided their parents estate, with Cecilia gaining possession of the house. Local preservationist Stella Henderson purchased the house in 1944 to prevent its demolition, and in 1946 the Cottage Shop opened, a business that just celebrated its 60th anniversary.

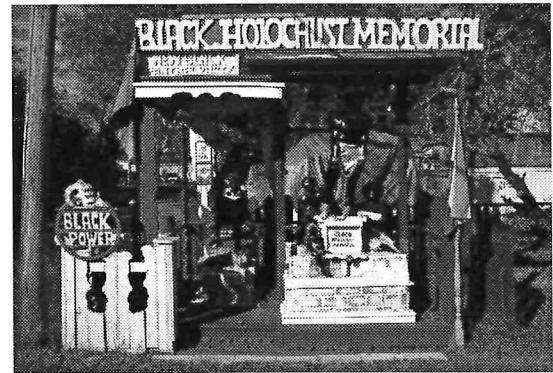
—DR

New Black Panther Party's Black Holocaust Memorial, 2002

Corner of East Broad Street and Anderson Street

Concerned over what he considered the Pollyanna African-American monument built on River Street, local sculptor James Kimble chose to build his own monument to what he called the Black Holocaust. Rather than spending seven hundred and fifty thousand dollars for a bronze monument in the shadow of city hall, Kimble worked paper maché on an empty lot at the edge of a dirt lane in Dixon Park. As Kimble notes, "Over twenty-five years ago, Malcolm X said blacks were socially degraded, economically oppressed and politically exploited and it still stands true today." Recalling Malcolm X's principles, Kimble's sculpture represents a black man in shackles, and supports what is called the New Black Panther Party, founded in Savannah in 2001 by Yusef Shabazz. The monument collapsed in early 2003 due to what some thought was water damage, and what others claimed were base-ball bat wielding guys in a 4 x 4. The current version is further off the main road, and is built with a sturdier roof structure, and even sports a speaking podium and piped in music.

—DR



Black Holocaust Memorial

Carnegie Library, 1914–1915
537 East Henry Street

At the turn of the twentieth century, Carnegie libraries were seen as civic status symbols that spoke to a community's prestige. Through a lengthy application process, in which detailed letters were exchanged between local players and Andrew Carnegie and his secretary, James Bertram, a community would be awarded grant. This gift would signify the cultural merit of the recipient, thus elevating their social status. This was particularly important in the case of the Carnegie Branch Library, constructed in 1914 at 537 East Henry Street in Savannah's Dixon Park neighborhood.

Carnegie outlined his philosophy of modern philanthropy in publication entitled, "Wealth," published in the 1889 edition of *The North American Review*. The essay expressed his idea of excess wealth as a means to do well for others. While at the close of the nineteenth century philanthropy was viewed largely as a paternalistic exercise in which recipients were permanently indebted to the donor, Carnegie considered his elevated economic condition to endow him with a responsibility towards the betterment of the common good. In "Wealth," he even listed appropriate areas for philanthropy in order of their significance: universities, libraries, hospitals, parks, meeting and concert halls, swimming baths, and church buildings. The opportunity to borrow books from the private library of Colonel James Anderson as a youth, from which he taught himself to read, may have driven him to systematically fund the construction of libraries across the United States after making his fortune. However, his philosophy that "libraries helped only those who helped themselves," broke away from traditional paternalistic relationships while allowing him to cultivate self-motivation in the beneficiaries of his charity.

The systematizing of library design began with the chartering of the Carnegie Corporation in 1911. The publishing of James Bertram's *Notes on the Erection of Library Buildings*, was meant to facilitate easy and economical administration through efficient architectural design. *Notes* would be repeatedly revised and expanded from the original

one page text to include six pages of text and schematic plans, as the author looked to librarians for design direction. The plans were not only formulated with consideration for library administration at the forefront, but librarians were asked to critique them before they were finalized.

The pamphlet's recommendation of six different interior layouts reflects the transformation of the Carnegie library from a landmark to a utilitarian institution. From 1903 to 1911 Bertram led a systematic effort to move away from temple-like buildings meant to aggrandize their patron, to function-based designs, culminating in the publication of *Notes*. The pamphlet did not, however, address the exterior ornament or style of the library. This decision was left up to the leaders of the project, in an effort to allow expressions of individuality by architects and local communities. In this way, the concept of how a public library should look, its physical identity within the public realm, was left to be determined by civic leaders.

On February 22, 1906, after recognizing a need in the community, twelve African American men formed the Colored Library Association of Savannah. The first library the group established, the Library for Colored Citizens, was located in space rented from the office of physician Dr. Fannin S. Belcher at the northeast corner of Hartridge and Price Streets. The original collection was acquired from the personal libraries of the founders and donations of books and periodicals from the public. In order to pay for subscriptions to the *Savannah Morning News*, the *Savannah Press*, and *Savannah Tribune*, they rented out part of the building.

After learning of the philanthropic program of library construction led by the Carnegie Corporation of New York, the Board of Curators made a proposal to the organization, petitioning the Carnegie Library Association for the funds to build a permanent structure to house their collection. They were successful, and in August of 1914 held a dedicatory celebration and transferred three thousand volumes from the old Library for Colored Citizens to the new building, renamed for its primary benefactor, Andrew Carnegie. Though \$12,000 in funds for the new building's construction had been furnished by Carnegie, local residents raised

an additional \$3,000 to purchase the site. Set in the city's first predominantly black-owned neighborhood, Dixon Park, the library looks across Henry Street onto a grassy lawn through a picturesque screen of crepe myrtles.

Dedication ceremonies were common upon the completion of Carnegie libraries across the country. The endowment of the library was seen as sign of civic success and such ceremonies became demonstrations of civic pride. This was particularly true in the case of the "colored branch" of Savannah's Carnegie library. Speakers Professor S. A. Grant, from the faculty of Georgia State Industrial College (later renamed Savannah State University), and the pastors of several black churches including St. Phillip's A. M. E., First Bryan Baptist, and St. Stephen's Church, repeatedly cited the library's founding as a "key to black professional's success in Savannah" in their addresses.

Savannah's Carnegie Branch library is also significant architecturally, as one of Savannah's few examples of Prairie School architecture. On the interior, it bears heavy influence of the Arts and Crafts movement. The monumental staircase leading to the main entrance on the second floor is framed by two enormous battered piers surmounted by sandstone orbs on small pedestals, and a four-tiered brick wall with sandstone coping. The corners of the piers are delineated by dark glazed bricks, a motif repeated in a horizontal band over the second floor windows and projecting brick cornice that visually divides the first and second stories. This emphasis on horizontality achieved through the coping and polychrome brickwork was a key element of the architecture of the Prairie School, pioneered by Frank Lloyd Wright and other mid-western architects. Narrow, vertically paired windows with rectangular transoms are also characteristic of the Prairie style. The entrance is flanked by two sconces with large glass globes, and is ornamented with an open book in high relief bearing the words, "Carnegie Library." Though less than a third of Andrew Carnegie's libraries actually used his name, this inscription can be found over the doors of libraries in Alabama, Oklahoma, Minnesota, Montana, South Dakota, Wyoming, and New Jersey.

The interior continues to show the influence of Wright,

in the geometric and floral motifs incorporated on columns and pilasters, but introduces Arts and Crafts elements. The prominent ceiling beams that visually divide an otherwise open plan, may have originally been unpainted and had a dark stain, reminiscent of those used in the designs of California architects Greene & Greene. The curvilinear pediment over the door leading into the main space from the entrance vestibule is unique, however, in its elegant juxtaposition of geometric and organic design.

Though prevalent in the Mid West, particularly Illinois and Wisconsin, the Prairie style was used in only three percent of all Carnegie libraries. The architect's choice may have been an intentional attempt to differentiate the African American branch from the main public library in Savannah, which also received funding from Carnegie. The Bull Street library was given \$73,000, over five times that awarded to the Colored Library Association, and was designed in the classical tradition. While the architect, Julien de Bruyn Kops, was capable of designing in historicizing modes, as evidenced by his work at the Camden County Courthouse in Woodbine, Ga. which employs tudoresque elements, and the classical portico and quoining of his Jaekel Hotel in Statesboro, Ga., his departure from revivalism in favor of a more progressive forms speaks to the desire of the Board of Curators to distinguish themselves from the Bull Street library and reflects their forward thinking.

The plan of the library also reflects the influence of Bertram's reform in library design. According to the pamphlet, "Small libraries should be planned so that one librarian can oversee the entire library from a central position." Though Bertram's plans were meant to be schematic rather than mandatory, and included no specific architectural details such as wall thickness or window placement, open plans were favored. This type of design was popularized in contemporary department stores, factories, and skyscrapers, suggesting a connection to Carnegie's corporate philanthropy. When considering the layout and scale of the Henry Street library, it can be understood as representative of the perfection of the Carnegie library, which according to Bertram's notes, was a single floor in a rectangular building with a small entrance

vestibule leading directly into a single large room.

The legacy of Carnegie's libraries is not only manifested in their architectural innovations, but their benefit to some of America's leading cultural and political figures. In Savannah, the Carnegie library fostered the educational enrichment of Pulitzer Prize winner James Alan McPherson, State Senator Regina Thomas, and two of the city's mayor, Floyd Adams and Otis Johnson. Perhaps its most distinguished patron, however, is Supreme Court Justice Clarence S. Thomas, to whom a new wing was dedicated in 2004.

Thomas was born in Pinpoint, a community settled in the latter half of the nineteenth century by freed slaves from nearby plantations, but grew up near the library on East Broad Street. He visited as often as three times a week as a child, as the Henry Street library was the only branch open to blacks until 1963. Growing up, he felt beaten down by the realities of segregated Savannah, and sought refuge in the reading rooms of the Carnegie Library. His grandfather, Meyers Anderson, believed that education was the best way to counteract the forces of discrimination, and positive messages from the librarians further encouraged him to rise above the negativity of outside influences. Thomas spent many hours in the children's section in the basement of Carnegie library and then vowed to read every book upstairs, on the adult shelves. "Nobody I knew, nobody in my neighborhood could read. You could go anyplace, do anything, dream and imagine," he said of his experiences at the library.

The Carnegie Library on Henry Street has remained a positive anchor within a predominantly African American community. It is remarkable both for its three thousand volume collection of books by and about African Americans, and its preservation efforts. It was in continual use since opening in 1915 until 1997, when water damage from a leaky roof forced its closure. After being saved from demolition in 2001 through local and national efforts, construction began on two new wings, which include a community meeting room and electronic classroom for computer learning. The library did not open again until 2004, but has since won a National Preservation Honor Award from the National

Trust for Historic Preservation. Yet, its architectural value is far surpassed by its cultural significance, which the words of Clarence Thomas eloquently express, "I would walk into that place and in the Carnegie Library I would see the pictures of Booker T. [Washington] and pictures of Frederick Douglas and I would read...Did I dream that I would be on the Supreme Court? No. But I dreamt that there was a world out there that was worth pursuing."

— MCG

Southeastern Shipbuilding Corporation

Just before the United States entered World War II, the United States Maritime Commission awarded shipbuilding contracts to the Savannah Shipyard based on the Shipyard's ability to build a three-shipway yard without Commission aide. When the Shipyard was unable to fulfill the contracts, the Commission contracted with a construction company to complete building the yard and with the Southeastern Shipbuilding Corporation (SSC) to manage the yard. Southeastern's Shipyard in Savannah ultimately manufactured and launched one hundred and six vessels, including eighty-eight Liberty ships. Liberty ships were the workhorses of the oceans, carrying troops, arms, and supplies to U. S. and Allied forces in all theaters of the war.

The construction effort put enormous pressure on housing. Some 46,766 laborers worked at Southeast over the course of the war, with as many as fifteen thousand active at any one time. The Housing Authority of Savannah built three nearby apartment complexes including the Josiah Tattnall Homes (seven hundred and fifty homes in five months), Moses Rogers Grove (One hundred and fifty homes in four months), and Deptford Place (eight hundred and fifty homes in seven and a half months). Pine Gardens provided a neighborhood of modest free-standing houses. It is the only remaining neighborhood created for Southeastern laborers.

Pine Gardens

Southeastern Shipbuilding Corporation (SSC) purchased three undeveloped tracts of land totaling more than one hundred acres in May 1941. W. R. Crowley, Southeastern's president, intended to use the land to develop a model community for the shipyard workers to live. The community would be bound by East President Street, Goebel Avenue, and Capital Street. The plans would include five hundred homes, a school, a firehouse, a recreation center, park, and garden space. The establishment of the Pine Gardens neighborhood was not only to be a model community for Savannah, but also to be a model for the rest of the country.

By August 1942, Southeastern facilitated the creation of a private group, Pine Gardens Inc. Judge Joseph H. Grice of the Savannah Superior Court signed and granted the charter. Soon after, the Chatham County Commission approved the subdivision. Pine Gardens was then able to purchase the land from Southeastern on which the homes would be constructed. By September 1942, work on the first one hundred houses began.

Called "Minimal Traditional," "American Small House," "War Era," or "Victory Cottages," the houses are one-story side-gable cottages blending an almost colonial-era massing and traditional form to modern simplicity and functionality. Two floor plans- one for the skilled laborer and a smaller one for the unskilled laborer combined a living room, two bedrooms, kitchen, and bath. Basic cost to build the two plans ran between thirty-five hundred and five thousand dollars, making the laborer's monthly payment less than thirty dollars.

Beginning in 1942, Pine Gardens Inc. maintained an office at 2004 Greenwood Street according to the Savannah Telephone Directory. They were no longer listed by 1951, which may indicate that all the lots had been sold.

Part of the community plans included a school, a church, and a firehouse. Eli Whitney Elementary School was built to serve the children of the Pine Gardens neighborhood. It opened for business September 1953 and ran until June 2003. Although the school is no longer in use today it serves for the

use of the Chatham County Board of Education and is called the Eli Whitney Administrative Complex. Located near the school is Riverside Baptist Church established in September 1953 and still serves a strong congregation today.

Recently, Charles Varner has gathered information on Pine Gardens to gain National Register designation. Former and current residents of Pine Gardens, Patricia Lennox Jenkins, Dolly Jeffers, and Daisy Riner Harrison help in the effort. The Pine Gardens Neighborhood National Register Project website is www.cvsolarbear.com.

— EH

**Greater Savannah Tour No. 2:
African-American and Coastal
Communities 2**

Isle of Hope— Wormsloe Tabby Ruins, House and Grounds

MARK REINBERGER

The Isle of Hope is one of the many “islands” that make up greater Savannah, tracts of land that modern civil engineering renders virtually indistinguishable from the mainland. Getting to it on Skidaway Road, only a short stretch of marsh and a nearly invisible bridge over Back River let you know you’ve crossed onto a separate piece of land. In the eighteenth century, however, a ferry ride at high tide or a slow ride over a rickety wooden causeway would have been required. On its other sides, the island is bounded by the Skidaway River and its various branches. The intercoastal waterway now and always has run along the eastern edge of the Isle of Hope, although its course has changed around the island’s lower half. This gave Isle of Hope great strategic importance in guarding the approach to Savannah by Spaniards and others from the south, as well as communicating with the southerly English forts of St. George (Darien) and Frederica (St. Simons).

The name “Isle of Hope” was given to the place from the beginning of settlement, though the reason is obscure. From the mid-eighteenth century the island was divided between Noble Jones to the south and Henry Parker to the north.

Wormsloe

OVERVIEW AND GENERAL BACKGROUND

The Wormsloe Arch (1891) and Gatehouse (1917) mark the beginning of a mile-long allée of live oak trees (planted 1891) that penetrates deeply into Wormsloe, one of the most remarkable properties in Georgia. In continuous succession,

nine generations of the same family has occupied this land, which remains very little spoiled from its natural state.

In 1737 or 1738 Noble Jones (1702–1775) took possession of 500 acres on the Isle of Hope, a grant confirmed by the Georgia Trustees in 1745. Subsequent grants and purchases raised the total to something over 800 acres. Jones called the plantation Wormsloe (originally spelled Wormslow), probably in reference to a place in England. The land has remained in the family since. Noble Jones farmed a small part of the land, but more importantly, built a fortified tabby dwelling at the southern end of the island on one passage of the inland waterway linking Savannah and the south. Jones’s grandson, George Jones (1766–1838), abandoned this site and in 1828 built a larger house higher up the island. In the next generation, George Frederick Tilghman Jones (1827–1880) changed the family name. He first dropped his middle names (exchanging them for “Wymberley”) and subsequently, vexed by the commonness of “Jones,” altered his last name to De Renne, all inspired by Sir Walter Scott (whom Mark Twain thought responsible for much romantic madness in the south) and in affection of the nobility of Europe where he traveled extensively. His granddaughter, representing the third generation of De Rennes, married into the Barrow family, and the property is now the hands of the third generation of Barrows.

The current owners, Craig and Diane Barrow, have taken steps to divest themselves of the property and preserve it in perpetuity. The bulk of the land, 750 acres, was given to the Land Conservancy and subsequently passed to the Georgia

Department of Natural Resources (DNR) who manages it as a nature preserve and historic site. 50 acres around the later Wormsloe house also have a conservation easement on them, so that they can never be developed. Much of the Wormsloe property was never cleared or farmed, making it extremely valuable ecologically. Of parts that were developed, only the fortified house has been investigated archaeologically. Dozens of potential archaeological sites (historic and prehistoric) have been identified, giving it tremendous educational potential.

Noble Jones's Tabby House and Fort

Noble Jones was born in Lambeth, across the river from Westminster, to a family that probably originated in Wales. He was skilled in medicine and carpentry. He was apparently a close friend of Oglethorpe, and, along with his wife, son and daughter, arrived in Georgia on the same ship as the colony's founder. Although Jones amassed much land and owned 50 slaves at one time or another, he was more a bourgeois professional than a planter, earning much of his income from emoluments of public office. Oglethorpe early made him one of the officials for governing Georgia, and at one time or another Jones held the offices of constable, captain in a military company, a forest ranger for the colony (to prevent unwarranted cutting of timber), surveyor of the colony, register of land grants, Indian agent, justice of the peace, member of the Royal Council, judge of the General Court and the Court of Oyer and Terminer, and treasurer of the colony. Late in his life he was charged with laying out roads into the hinterland to encourage orderly settlement of the colony's vast back country.

Noble Jones had built some kind of house at Wormsloe at least by 1739, and a brick well partially underneath the tabby walls also indicates a short period of initial occupation (1737–1740) before the tabby fort was built. Fragments of wattle and daub work may suggest one of the initial materials of the earliest construction. By 1744 he had finished his fortified tabby house, as suggested by both early documents and archeological artifacts. Edward Kimber, writing about that year, described the place:

We arrived [from St. Catherine's Island] in somewhat more than two Days at the Narrows, where there is a Kind of Manchecolas Fort for their Defence, garison'd from Wormsloe where we soon arriv'd. It is the settlement of Mr. Jones, 10 Miles S.E. of Savannah, and we could not help observing, as we passed, several pretty Plantations. Wormsloe is one of the most agreeable Spots I ever saw, and the improvements of that ingenious Man are very extraordinary: He commands a Company of Marines, who are quartered in Huts near his House, which is also a tolerable defensible Place with small Arms. From this House there is a Vista of near three Miles, cut thro' the woods to Mr. Whitefield's Orphan House, which has a very fine Effect on the sight.

A map by Royal Engineer William Gerard DeBrahm of 1752 confirms this description. It shows a guard house (Kimber's "Manchecolas Fort") on a nearby island (which is now called Pigeon Island) from where it could command both branches of the inland waterway (Wormsloe controlled only the inner branch, so that hostile boats could slip around by Skidaway Island). It shows the bastioned fort of "Cap. Jones." And it indicates the vista towards Bethesda (which is closer to one-and-a-quarter mile rather than Kimber's three).

The fort, a neat rectangle with corner bastions, evinces clear knowledge of military architecture and was similar to seventeenth-century fortified English bawns in Northern Ireland that Tony Garvan described. Jones should be credited with its design, as he had widely recognized skills as a surveyor and builder. He was described as "a good Mechanik, having pretty good Skill in Architecture." He had apprenticed to a joiner in England and worked at Westminster Abbey. He contributed to the design and construction of many notable structures in early Savannah, including George Whitfield's Bethesda orphanage, the first Christ Church, the first government house, and the governor's residence. Indeed, whenever the need for public construction arose in early Georgia, Jones was consulted.

Because Georgia was the front line between the English and the Spanish, fortifications were usual. The city of Savannah was palisaded, and several early plantations, along

with Bethesda orphanage, were noted as having palisades, just as Tidewater Virginia houses (such as the Clifts) were a century earlier. What was unusual about Wormsloe was that the fortification walls were made of 14" thick tabby rather than the more common timber pilings. Though Jones's tabby walls could not have resisted cannon, they would stop small arms fire (as Kimber noted) and would have been fireproof. Out-to-out of the bastions, the fort measured 80' north and south by 72' east and west (slightly out of square to give a deeper yard behind the house), strikingly modular dimensions. It had four bastions that measured 20' on a side, each with a loophole for firing. A wide gate opened to the north (the land side). The bastion in the northeast corner had a cellar (and thus probably a roofed structure for storage, perhaps of shot and powder).

The tabby-walled house at Wormsloe shared its south wall with the fort and faced towards the river. The house measured 32' x 24', again commensurate with the normative English module of eight feet and exactly double the required minimum size of Savannah houses. The tabby walls were eight feet high and probably supported a half story above them. [Kelso reconstruction drawings—plan and axon] The house had a somewhat unorthodox plan, dominated by a single large hall (22' x 15') with the building's only fireplace (room 1 on the plan). William Kelso felt that the plan was possibly related to the so-called St. Augustine plan. This room was floored with square brick tiles. Rooms 3 and 4 (with a wooden and tabby floor respectively) were probably storage rooms. Room 2 was presumably an entry, and room 5's function is unclear. Archaeological evidence indicates that the first floor windows were glazed and double-hung, with 6-over-9 sashes. On the outside of the west wall, adjacent to the fireplace, was an addition, probably wood-framed and used for cooking; its date is uncertain.

Just how much Noble Jones farmed at Wormsloe is unclear. In 1740 he had only 14 acres in tillage, and it is unclear if he ever cleared much more. Both documents and artifacts suggest that after about 1750, when the Spanish threat to Georgia had ended, the guard house was abandoned, and Jones considered the place more of a country

seat and retreat from Savannah than a plantation. He did do some experimental agriculture there, as a newspaper of 1756 mentions people visiting Wormsloe to see a blooming agave plant that was 27 and a half feet high. A map made during the ownership of his widow, Mary Jones, shows only the house and a small section of cleared land just north of it. Their son, Noble Wymberly Jones (circa 1723–1805), one of the Georgia's revolutionary leaders, made very little use of the place, preferring another of the family's plantations. As late as 1819, only 20 acres at Wormsloe was cleared and in production by a tenant farmer.

Walking Tour Notes

The brick buttresses on the tabby fort were added in the 1870s to stabilize the walls. The black roofing mastic that covers the tabby walls was an effort at stabilization carried out in the twentieth century.

The Museum and Visitor's Center was constructed in 1979 after the property became a DNR site.

A path south of the fort leads to the original Jones burial ground (the bodies were moved into Savannah in the nineteenth century). The stone monument was placed there in 1875 by George Wymberly De Renne. Halfway along the path is a prehistoric shell midden (see [reference to write-up on shell middens elsewhere?]), the probable source for the oyster shells used in Wormsloe's tabby.

Tabby Construction

Tabby, from the Spanish *tapia* and the Arabic *tābiyah*, is a type of concrete made of burnt oyster shell lime, sand, and oyster shells, in roughly a 1:3:1 proportion. It was known from the late Middle Ages in the Mediterranean region of Europe, particularly Moorish Spain. In North America it first appeared in letters to the Spanish crown from La Florida in 1580 and had become common for floors and wall construction by the late seventeenth century, especially in St. Augustine. Walls were constructed in approximately twelve inch high layers by pouring the wet tabby mixture between two form boards (called "boxes"); after the tabby had set, the boards were raised and the process repeated. Holes seen in

tabby walls at the joints between layers are ghosts from pegs (called “needles”) that held the boards in place. Tabby sets extremely slowly, so a long period of patient construction was required. It is estimated that the Wormsloe fort would have required at least five months to build.

The English learned tabby construction from the Spanish and used it extensively in the coastal Carolinas and Georgia during the eighteenth century. Tabby was a strong, convenient, and economical substitute for stone and brick in a region lacking both. It was used for fortifications, houses, slave quarters, agricultural buildings, and even churches. On the Georgia coast, tabby can be found on all the barrier islands and the adjacent mainland. Besides Wormsloe, early uses of it in the colony include Fort Frederica, on St. Simons Island, and the Horton House, on Jekyll Island (both 1736).

Tabby experienced a revival in antebellum Georgia due to the work of Thomas Spalding, a planter of Sapelo Island. He found that repeatedly washing the sand of all traces of salt made tabby much stronger. He published his findings in the *Southern Agriculturalist* in 1830. [illustration from Spalding - in Kelso book] Tabby walls are also given longevity by a coat of stucco, which preserves them from rain which dissolves the lime. Tabby was used until the end of the nineteenth century in the low country; after that time the introduction of Portland cement rendered the technology obsolete.

Wormsloe House, 1828 and later, with gardens and outbuildings

The oldest part of Wormsloe House was built in 1828 by George Jones. The two-story wood-framed structure rose over a full tabby basement, had a forty feet long front that faced east towards the river, and was twenty feet deep. The basement housed service rooms, including a kitchen. George Jones did some cotton planting at Wormsloe, though the family's wealth always came mostly from rents of city property and investments in railroads and other industries. Wormsloe also produced some provision crops for the family's town and country homes.

George Wymerly Jones (later De Renne) used Wormsloe mostly as a country place. He spent autumns and winters there, with warmer seasons being spent in Philadelphia and Newport. After coming into the property in 1838, he at first abandoned cotton and declared himself “averse to agriculture.” However, in the 1850s he re-embraced farming at Wormsloe and lived there full time. He built a cotton gin, more slave houses, and other agricultural accoutrements, farmed cotton on 50–75 acres, and produced provision crops such as corn, cowpeas, sweet potatoes, and groundnuts. Other open land pastured cattle, sheep, horses, and mules. Approximately 40 field slaves provided the labor. However, cotton farming was never much more than an avocation for him, a suitable activity for southern landed gentry, and the family's true wealth remained in urban business interests. In 1860 he was in the top two percent of Savannah's real estate owners. Upon his death in 1880, he was declared “the wealthiest citizen of Savannah,” with the largest chunk of wealth being Savannah real estate.

Jones/De Renne also renovated and greatly expanded Wormsloe House in the 1850s which now faced north towards Skidaway Road. The facade was lengthened to its present 70 feet, and the plan became double-pile with a central hall. A third story was also added and a piazza built across the back. Stylistically, the house became Greek Revival.

Agriculture continued at Wormsloe through the Civil War, but afterwards the place suffered damage from Federal troops, the slaves dispersed, and the family fled to Europe. It was in this period that their name was changed to De Renne. They returned to Savannah in 1870 (where they bought one of the city's largest town houses, the Italianate Fay House designed in 1849 by John S. Norris) and thereafter used Wormsloe only as an occasional retreat. Little was done to the house, but the gardens were enlarged. After the death of George W.J. De Renne, his widow spent little time there, and the place was cared for by Brutus Butler, one of the former slaves.

The scion and heir apparent, Wymerly Jones De Renne (1855–1916), spent much of his youth in Europe, especially

Switzerland and Germany. It was not until 1891 that he returned to Georgia and determined to revive Wormsloe. He wished the estate to support itself and established a dairy whose day-to-day running was delegated to Jesse Beach, an African-American farmer and former Wormsloe tenant, for whom the Caretaker's House was built. [Historic photo of African-American workers at Wormsloe] He also made over Wormsloe House so that it resembled a giant Swiss chalet complete with Alpine towers and Gothic porte cochere. The exterior siding was painted vermilion with white trim and green shutters. The interiors were Victorianized as well, including some in an Egyptian motif. In the 1890s he also built the present entrance arch and planted the mile-long allée of live oaks to Noble Jones's tabby fort. Near the end of his life he had a detached Library erected in the gardens behind the main house.

After the death of De Renne, his daughter, Elfrida, and her husband, Craig Barrow, inherited Wormsloe. Their first project was the creation of three interconnected gardens that form the genesis of what is still there. Beginning in the 1920s, the Wormsloe grounds were opened seasonally for visitors and duly declared one of "Georgia's seven natural wonders." In the 1930s the house was stripped of its rapidly deteriorating Victorian gingerbread and returned to its classical revival character, which is still seen today. A two-story screened verandah was built overlooking the river, and welcoming arms stairways added to the front portico. It was Elfrida who chartered the Wormsloe Foundation, the non-profit corporation that still holds the property.

Wormsloe Grounds Tour Notes

A formal walled Garden is located directly behind and on axis with Wormsloe House. Behind it are informal gardens with winding paths through the lush semi-tropical foliage. This landscape is terminated by a tidal water course, behind which lay a working landscape.

The Library stands southeast of Wormsloe House. It was designed by Henrik Wallin and Edward Warren Young of Savannah and built in 1907 to house the extensive collection of Georgiana amassed by then patriarch Wymberly

Jones De Renne and his father George Wymberly Jones De Renne, both of whom were noted bibliophiles and publishers of significant documents of Georgia history. The Library was meant to be fully fireproof and thus constructed of concrete, marble, tile, and plaster. The De Renne coat of arms was laid in the tile floor of the portico.

Further south, in the midst of pasture land, is the Wormsloe Cemetery, which contains two generations of the Barrow family.

A century ago the pasture held cattle, and visible near the cemetery is a concrete silo (1897) used on the dairy farm, a profitable venture until about World War I. Many low country plantations turned to dairying after the demise of sea island cotton in the late nineteenth century.

Even further south is the sole surviving piece of the Slave Quarter and the traces of the allée or street that ran between the two lines of houses. Low country plantations commonly had such an arrangement: the slave houses uniformly lined up along an axis that was aligned with the main house but shifted to one side and located fairly far to the rear. A map from the Civil War period shows 10 houses. The surviving house is of the saddlebag type and probably held two families. It was much rebuilt and altered in the mid-twentieth century, though the basic form and some finishes are original.

Due east of Wormsloe House is the concrete pier and Dock built circa 1900 and remodeled in the 1980s. At the time of initial construction it was a significant engineering achievement.

The Caretaker's House, located west of the main house, was constructed circa 1890.

The original Well, behind the Caretaker's House, is currently undergoing restoration.

Behind the Well is a mid-nineteenth century Carpenter's Gothic Greenhouse that was moved to Wormsloe from elsewhere in the mid-twentieth century.

Isle of Hope—Parkersburg communities

Henry Parker (a colonial governor of Georgia) and his wife, Ann, received 500 acres of land on the northern half of

Isle of Hope on which they established a plantation. They also ran a tavern and a ferry to Skidaway Island across a tight horseshoe bend in the Skidaway River. The crescent formed by this bend helps give the later community of Isle of Hope/Parkersburg its intimate character and its plan. In the early nineteenth century the Parker heirs subdivided the land around the crescent and tried to sell lots to wealthy Savannah residents who would escape the heat and disease of the city in this picturesque and cooler spot. Only a few houses were built prior to the Civil War; the oldest surviving house is thought to be the Gallie-Wylly-Wright House on Bluff Road (1848). About this time a short-lived hotel had been erected, and the spot was becoming recognized as a tourist destination. A service community for the island was also growing up back from the river, indicated most notably by the establishment of Isle of Hope Methodist Church in 1851. After the Civil War this community added an African-American component as freed slaves left nearby Wormsloe. African-Americans, who spoke Gullah, provided most of the labor for the construction and service industries in the community from this time onward.

The resort community burgeoned after the Civil War when the Savannah, Skidaway and Seaboard Railroad built a branch line to the Isle of Hope. The railroad promoted the place with special events, and a pavilion with restaurant and dance hall was established where the Isle of Hope Marina now stands on Bluff Road. In 1904 this had become the famous Barbee's Pavilion and Diamond Back Terrapin Farm (where turtles were raised for food in 18 pens). [historic photo] Alex Barbee's farm was staffed primarily with African Americans, to whom Barbee gave credit for knowing how to catch and handle the creatures. Barbee also had a noted "Music Room" in which every item including the furniture and fixtures played a tune. Houses rose rapidly in the late nineteenth and early twentieth centuries. Along Bluff Road the houses tended to be larger, while smaller homes prevailed along narrow inland lanes. Styles range from Queen Anne, to Neoclassical, to Bungalow/Craftsman. Vegetation is dense throughout the community, including magnificent live oaks. Much character also comes from the

piers and docks that stretch into the river.

Bluff Road

No. 3: Gallie-Wylly-Wright House, 1848, built by John B. Gallie of Savannah, a military man. [historic photo] George W. Wylly bought it in 1854, and the Wylly family owned it for nearly a century. A raised, center-hall house with a deep verandah and extremely broad, low-pitched front gable, it is said to have been the model for Jefferson Davis's seaside home in Biloxi, Mississippi, Davis and Gallie having known each other through military circles. Brutus, the last ex-slave on the Isle of Hope, died in 1947 in a two-room clay cabin back of the house.

No. 7: A.R. Lawton House, circa 1880. Lawton was a Confederate General and his son (who had the same initials) was one of the founders of the Georgia Historical Society.

Nos. 27-33: nearly identical, speculatively-built cottages, typical of the smaller houses in Isle of Hope.

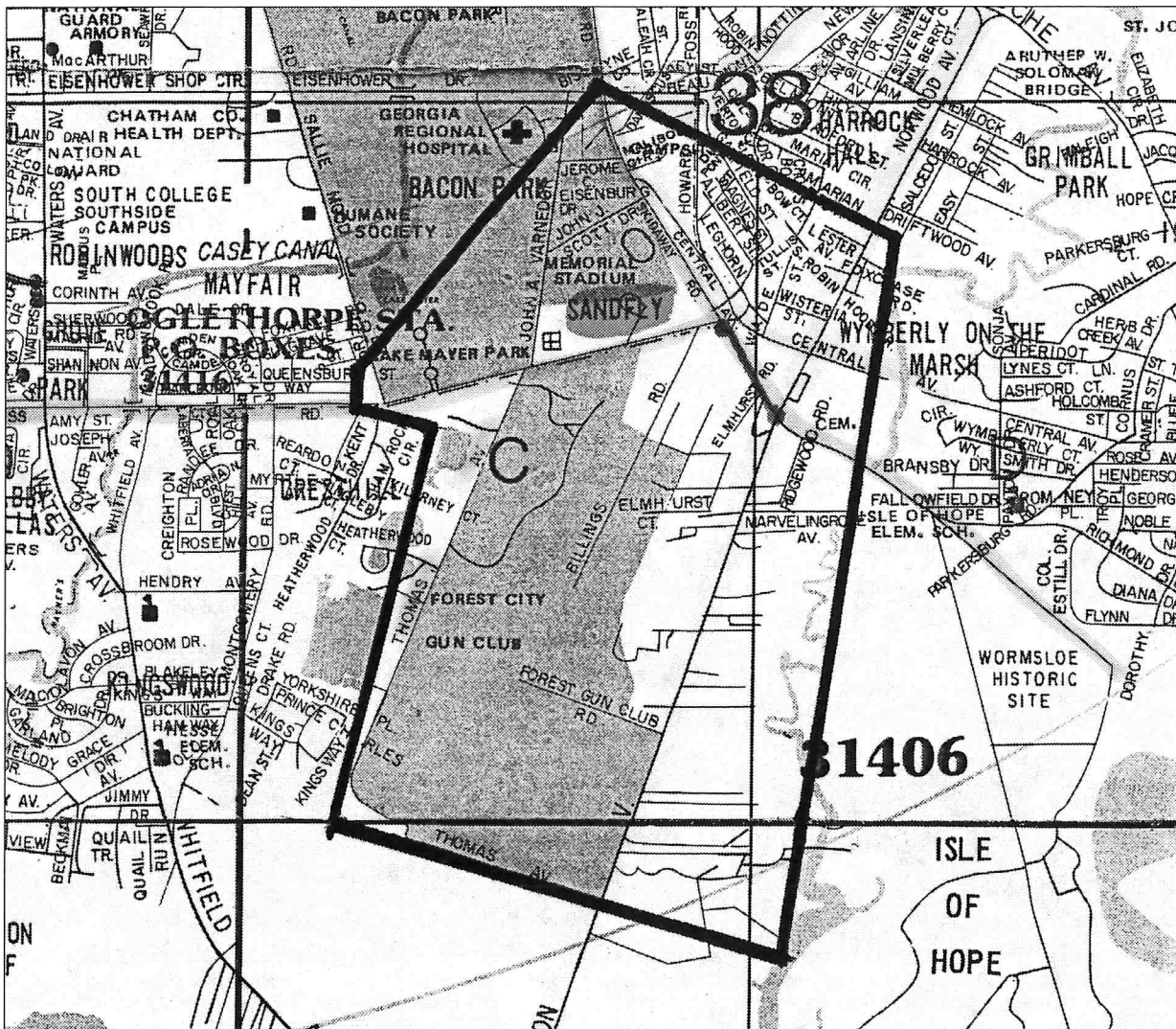
St. Thomas Episcopal Church (1923), a wood-framed Gothic Revival chapel, stands one block inland on St. Thomas Street. The first Episcopal mission was started by 1859, and indeed the Parker family gave 10 lots to the Episcopal Church to support such a mission.

Chapel of Our Lady of Good Hope

This small, wood-framed church is all that remains of the first Benedictine monastery built in the southern United States. The monastery was established in 1874, and the chapel built in 1876, in part as a place of education and worship for local African-Americans. However, also in 1876 a yellow fever epidemic ravaged the community, somewhat ironic as the Isle of Hope was intended as a refuge from such epidemics in Savannah. The few survivors relocated to Oklahoma Territory to minister to Native-Americans. Today the chapel is connected to the parish of St. James.

Sandfly

PATRICIA CARTER DEVEAU



The community of Sandfly was established in the 1870s when former slaves purchased property less than a few miles from Wormsloe and Modena Plantations, along the tracks for the streetcar that ran from Savannah to the Isle of Hope. The community's location at the edge of major routes connecting Savannah to its suburbs has shaped its evolution from its founding to the twenty-first century.

Less than one month after his troops completed the march through Georgia, General Sherman and U. S. Secretary of State Stanton met with twenty black ministers to ask what the freed men understood about no longer being slaves. The spokesman for the group, Garrison Frazier, responded by saying, "The freedom, as I understand it, promised by the proclamation, is taking us from under the yoke of bondage, and placing us where we could reap the fruit of our own labor, take care of ourselves and assist the Government in maintaining our freedom... and we can soon maintain ourselves and something to spare... We want to be placed on land until we are able to buy it and make it our own." These interchanges reveal that the former slaves of Wormsloe understood true freedom to be achieved through owning land, getting an education and learning a trades.

The Antebellum Period

Wormsloe was a modest plantation, not as large as the rice or sea island plantations along the coast in Georgia and South Carolina. Founded in the 1740s by colonial surveyor Noble Jones, the property seemed to provide just enough crops and livestock "to sustain the slave corps" (less than fifty slaves). Its owner George Wymberley Jones, was an intellectual who preferred Newport and Europe to Georgia. In the mid 1850s, Wymberly gave up his intellectual pursuits and became a planter, returning to Wormsloe and devoting himself to the business of agriculture.

Dr. Bragg, DeRenne's biographer, estimates that "in the time of Noble Jones's great grandson Wymberly Jones, Wormsloe's work force seems to have averaged around forty field hands, and some two hundred acres were planted in a variety of crops." When twenty-seven slaves from the

plantation of his wife Mary's family, near Tallahassee, Tennessee, arrived in 1856, Jones ordered single and double cabins, raised from the ground by brick underpinnings, with fireplaces and glass windows to be built for them.

Most of the slaves worked in the fields where they grew cotton, rice, corn, peas, and fodder for cows and horses. Others did chores necessary to sustain the plantation such as milking, sewing, cooking, and chopping wood. Jones' journal included the names of his slaves, the births of their children, and the distribution of shoes, cloth and tools. He hired out his slave Brutus, probably as a butler, and once a year awarded the women who had kept the cleanest houses with extra furniture and clothing. He also employed freed black carpenters Prince and Quibus for building projects such as the construction of cotton buildings.

Unlike other barrier islands where slave oarsmen rowed between island plantations and the mainland, Wormsloe was connected to Savannah by a shell road. The Wormsloe slaves could walk on the shell road from the Isle of Hope, across the marsh and the Herb River, to the sandy wooded area that would become Sandfly, thus suggesting a possible origin for the community. They may have taken the Wormsloe cattle to an area named Cattle Park.

The Civil War

No records exist indicating where or how the Wormsloe slaves lived during the Civil War. Confederate troops occupied Skidaway Island and established Camp Claghorn on Isle of Hope. The Jones family spent most of their time away from Wormsloe, staying at hotels in Augusta, Georgia and Aiken, South Carolina. While the family was staying at Oaklands, George Noble Jones's plantation in Jefferson County near Louisville, Union General Judson Kirkpatrick's cavalry arrived and burned the cotton, took the horses and mules, and ransacked the house. Shortly afterwards Wormsloe suffered the same fate, the furniture and most of the family silver were lost and the home vandalized by federal troops who defaced the parlor's marble mantels.

After Emancipation

After emancipation Jones, who had changed the family name to DeRenne in an attempt to elevate their social status, received a pardon and managed to keep Wormsloe. During the 1870s, he reported as many as ten freedmen renting his property. DeRenne subsequently left Savannah and would remain in Europe and New York for most of the 1870s, leaving Wormsloe to be managed by Northern overseers.

The Streetcar

The development of the streetcar brought Savannah residents and tourists to the Isle of Hope and it provided the opportunity for freed slaves to purchase land near the fields, woods, and rivers with which they were familiar.

Less than four years after the end of the Civil War, streetcars began to connect Savannah to outlying areas. After 1870, Central Avenue, the main route for the Industrial Streetcar system, became the heart of Sandfly. The community grew into a suburban hub for streetcars linking Vernonburg, Beaulieu, Montgomery, Isle of Hope and Thunderbolt. Victorian developer entrepreneurs vied for streetcar routes and purchased land formerly part of plantations for their routes. Early Sandfly deeds show Edward J. Thomas sold land along the streetcar tracks to former slave families, including the Lutens and Kemps. Thomas had been the general manager of the City and Suburban Railway in 1882, and later became the partner of Henry and George Parsons in the Savannah, Thunderbolt and Isle of Hope Railroad, formed a decade later.

In the 1870s and 1880s, the Sandfly community grew, affirming their freedom through the establishment of churches, and the education of their children by female missionary from New York and Philadelphia. After 1891, young adults began attending Georgia Industrial College, which later became Savannah State. Richard R. Wright, Sr. founded the college in 1890, bringing together the educational philosophies of Booker T. Washington and W. E. B. Dubois and regularly entertaining important contemporary figures such as Presidents McKinley and Taft. Wright pro-

vided training in manual arts, such as masonry, carpentry, and cabinetry, in addition to the liberal arts. The students and faculty actually constructed the buildings on the Savannah State campus. While Sandfly men attended school and taught at Georgia Industrial College, young women studied the domestic arts at Haven Home School for Girls.

1900–1920s

By 1900, Sandfly was home to many tradesmen. The 1900 Census listed twenty-two carpenters, nine brick layers and brick masons, as well as woodsmen, cobblers, dressmakers, washerwomen and seamstresses. Nearly all the adults stated that they could read and write. Several men worked at the dairy at Wormsloe and helped DeRenne with improvements to the house and the gardens.

By the time the Great Auto Races of 1908, 1910, and 1912 drove through Sandfly, the community was well established. Children of former slaves had married and started homes in Sandfly. Many lived in houses on their parents' property, went to the same church, attended the same schools, worked together in trades, and walked to relative's houses on dirt footpaths. Many existing homes were built in the 1920s, including several belonging to the Luten family. At the same on Wormsloe, the DeRenne family was forced to mortgage the property to make ends meet.

1930s and 1940s

Over three years in the 1930s, field workers with The Savannah Unit of the Federal Writers Project interviewed coastal black Georgians. Published in 1940 as *Drums and Shadows*, the Georgia project may have grown out of a series of papers presented during meetings of the Savannah Historical Research Association. Many of the members—and later the writers and photographers—were prominent white Savannahians who were the children of former plantation owners, and childhood playmates of those interviewed. The purpose of the study was to visit African-American communities and to record African customs lingering from the times of slavery. The community at Sandfly was found to be a mainland establishment of the Gullah-Geechee, a West African tribe

which has remained relatively [autonomous] on the islands of Sapelo and Daufuskie in South Carolina.

The following passage has been excerpted from *Drums and Shadows*, originally published in 1940.

Sandfly, about nine miles southeast of Savannah, is a scattered Negro community, spreading through the hot pine barrens to the Isle of Hope. There is nothing unusual or outstanding about the sleepy little settlement; its three hundred inhabitants appear to lead a placid, uneventful existence.

Many of the houses are situated on a side road which leads to the Isle of Hope. Modern conveniences are lacking, but the nondescript dwellings are brightened by flower gardens in the front yards, while small truck gardens occupy the space to the rear and sides. The more substantial houses of the more prosperous citizens are set deep in the wooded sections and are reached by means of narrow winding paths bordered with giant moss-hung oak trees.

Usually life in Sandfly flows along pleasantly and without serious interruption. Even in the morning men and women sit around on porches or in yards, sometimes talking, sometimes dozing in the sun. The more industrious are at work in the gardens or may be seen through doors busily occupied in washing and ironing clothes. Many of the men are employed as fishermen or day laborers, and the women who work out are generally engaged as house servants in homes at near-by Isle of Hope.

They had stores that offered goods they couldn't grow or raise, and fraternal organizations like the Poor and Needy Society, which assisted its members in times of sickness or death. Parents passed down property and children built homes near their parents. They grew their own vegetables and raised chickens or pigs, or brought home fish and oysters from the marsh. Their children were in schools, many inspired by their teachers to become teachers themselves. The young people had jobs at Barbee's Pavilion and Terrapin Farm or with families on the Isle of Hope. They gave tours for travelers who came to enjoy the gardens at Wormsloe. They were in church all day Sunday, unless they had to chase down a hog that broke its pen. They took the streetcar into town for work or for movies. They enjoyed fresh cool

water from artesian wells, or hand pumped from the wells in the backyard. Their houses faced the streetcar line on Central Avenue; the back of their houses looked on "The Dirt Road" (Skidaway Road). A heavy canopy of live oak trees covered in Spanish moss embraced the community.

Building Homes in Sandfly

An article in the Savannah Morning News described the community in the postbellum period, "Along with passing down property, Sandfly prided itself on raising tradesmen who knew the building arts. Plasterers, carpenters and bricklayers were employed in surrounding communities, and then came together to build houses for each other." Sandfly had second and third generation tradesmen. Men who brought the skills from the plantations and who trained at Georgia Industrial but who learned the trade "that was in their house." "It was a sort of barn-raising," described Herbert Kemp, whose great great grandfather was a slave and whose great grandfathers on both his father's and mother's sides were carpenters.

The Kemps

The Kemps lived along the streetcar tracks which ran between Central Avenue and Skidaway Road. The Kemp homestead, the home of Nathan, Sr. and Lula Grant Kemp, was built about 1925. Nathan's grandfather was a slave who settled in Sandfly after the Civil War. His wife Lula Kemp was a mid-wife who delivered Clarence Thomas, a Pinpoint boy later to become a Supreme Court Justice. Both Nathan, Sr.'s and Lula's father were carpenters. Nathan, Jr. was a plasterer and his sons Herbert, Carl and Sylvester joined him on projects including some of the historic homes in Savannah. Herbert gathered both ideas and materials from the projects they worked on. On the job with his father and brother, he might take a piece of plaster board and draw the layout or copy a decorative design he liked. Later Herbert trained as a draftsman and architect at Georgia Industrial College, which would become Savannah State University.

Sandfly tradesmen brought ingenuity back home to their community. The Tammy Mixson House at 7410 Central

Avenue looks like a white brick house. Closer inspection reveals that the “bricks” are really plaster formed to look like bricks. Kemp has designed five buildings in Sandfly. They include Speedwell United Methodist Church and his sister’s home, a three-bedroom with a view of the marsh. On Central Avenue many of the family plots are large and go to the river. The family has pledged never to sell their property, even though they get calls every day.

The Stiles

Educated at his father’s alma mater Hampton Institute in Virginia, Jack Stiles was one of Savannah’s first black electrical contractors. His father purchased at auction twenty lots, seventeen acres, at Woodlawn Park near Sandfly in 1909 and told his family “keep it one hundred years and then sell it.” The Stiles family lived in Savannah on East Duffy Street, but on Sundays they took the streetcar to Sandfly to enjoy their father’s property near the marsh and river. After World War II Jack and his brother decided to move to Sandfly and build on the property. At the time, Stiles recalls, “there was nothing out here...not even a street light.” Stiles and his brother designed and built a duplex for themselves, with plaster walls and brick veneer. The home has since been modified to accommodate Stiles’ wheelchair, since he contracted polio in 1952. In the back yard is a live oak tree where the local African American Boy Scout Troop had their camp.

Stiles sister Annie, who spent thirty years in Liberia working in the Back to Africa movement, lives next door. Forced to quit his electrical business in his 40s, Stiles trained at Tuskegee to learn a new trade – raising chickens. At one time he had two thousand leghorn chickens on the property and sold eggs to the local hospital, which he had helped to build. “I could build it,” says Stiles, “but I couldn’t use it,” alluding to segregation.

Lutens

Facing Skidaway Road, directly across from the Piggly-Wiggly, stands “Luten Hill,” an eight home residential family compound owned by descendants of Mathilda, a slave who

came to Wormsloe Plantation from Florida. Mathilda’s son Ben married Chaney Owens, the daughter of slaves from South Carolina. Chaney acquired the land in 1887 along the streetcar tracks. She and Ben had six children and one stepson. They provided homes for each of them.

Ben was the only black conductor for the Parcel Car for the Savannah Electric and Power Company and was known as the honorary mayor of Sandfly. Before he retired he made sure that all his children’s homes were electrified and then installed electric stoves. Ben’s descendants still fondly repeat his mantra, “Get a trade, get an education, or get out.” One of his grandsons formed The Luten Construction Company, which built barracks at Hunter Army Airfield and Paris Island and worked on several churches in the area. Another studied agriculture at Tuskegee and interned at the Montezuma farms. Many Luten children, grandchildren and great grandchildren enjoyed long careers as teachers, principals and leaders in their professional organizations.

Because of pressure to widen Skidaway Road, Chatham County evaluated the Luten homes and concluded that The Luten Hill Historic District was eligible for the National Register of Historic Places. The Luten houses included in district, predominantly one-story wood-frame and concrete block structures with weatherboard or brick veneers, were constructed from 1910 to 1950. Most of the houses have front porches that look beyond informally planted yardscapes to Skidaway Road. The district is significant for the level of craftsmanship in an African American community and the multi-generational ownership of the Luten family.

The Berksteiners

The Berksteiners family homes also faced onto Central Avenue, just down the street from the blue parsonage of Speedwell Church. Descendants remember eating homemade peach ice cream and buying cookies from Lula Kemp’s confectionary. The homes had outdoor plumbing, a wringer washing machine on the back porch, and a large barbecue pit built by their grandfather. The kids ran in the woods and played a type of baseball game called “half-rubber,” in the dirt road. At the time one car passed down Skidaway

Road, at that time still dirt, in the morning, and maybe a few in the afternoon. Family members recalled being at their grandparents home on Central Avenue, every room full of family and fighting over the best seat in front of the television.

The Scotts/Phillips/Poole

You can best view the homes of Eva Poole and her relatives from the Truman Parkway. Their property, purchased in the 1920s, includes her mother Ellen Phillips' home, and her relatives. Eva's great great grandmother Sara Scott was from South Carolina and had three children with owner of the plantation on which she was a slave. After Eva's father died, her mother Ellen Scott took her children to Ludowici, Georgia where her father and mother, Markus and Caroline Phillips, owned a large turpentine farm. When Eva was eleven years old, her uncle encouraged her parents to allow Ellen to go to Savannah so her children could have the benefits of living in the city. Arrangements were made for them to sharecrop on a farm owned by a white man just outside Savannah. In the 1920s her mother was able to purchase the land, and over the years encouraged her children to buy the adjacent lots using money they made through domestic labor. Eva's Uncle Jeff Phillips built her mother's home "with saw and hammer." The house originally had interior lathe, but it was so drafty when Poole moved back to care for her mother, she had the walls sheet rocked. When the Truman Parkway was under construction, her family history made headlines in local newspapers. From the front porch, she looked directly into the massive wall of the elevated parkway. Wal-Mart built across the street on the fifty-two acres that used to be a hunting club and woods where neighborhood kids flushed quail, further harming the character of the neighborhood.

Current Development

For over 140 years, the descendants of former slaves built and lived in their own community. "It was just us," said older residents. At they neared the beginning of the twenty first century, Sandfly found itself in the crossroads. The widening

of Montgomery Crossroads had taken down old trees, and the pressure to widen Skidaway threatened the homes of Luten Hill. 'Save Our Sandfly' was the rallying cry for the community as they brought in support from Isle of Hope and other neighboring communities, both white and black, to defeat Target and other big box stores. They could not stop the Truman Parkway from slicing through the community and isolating a family cemetery, or Wal-Mart from taking land on Montgomery Crossroads and creating twenty-four hour traffic.

The Sandfly Community Betterment Association leads efforts to preserve the Sandfly's heritage. A lawsuit filed by the churches to stop Wal-Mart was ultimately unsuccessful but helped get some design concessions to leave a tree buffer between its parking lot and the road. The association has since invited the Georgia Conservancy to help them plan for the future rather than fighting each battle individually. With the Blueprints for Successful Communities program, Sandfly was able to open the discussion up to many parties. Architecture students from the Savannah College of Art and Design (SCAD) offered design ideas and plans for community improvements like sidewalks and lighting. This process brought together local families and businesses. A Sandfly resident was also invited to serve on the Chatham County Metropolitan Planning and Development Commission.

Once Wal-Mart opened and the Truman Parkway was completed to Montgomery Crossroads, the pressure from developers escalated. One property recently sold for \$200,000 and was back on the market at \$600,000. Zoning issues arose as Sandfly residents discovered that some of their properties had been zoned commercial several years before without their knowledge. The community has fought to have that changed, and made efforts to become more politically aware and insist on representation and participation in the zoning process.

SCAD students and faculty have helped tremendously with surveying the structures in the community and preparing drawings of individual buildings such as the homes designed by Herbert Kemp. Concurrently the Sandfly Community Betterment Association has undertaken historical research necessary to prepare and submit a community wide

district nomination to the National Register of Historic Places. Sandfly will be one of the first nominations to the new Chatham County Preservation Board list of historic places. As part of the research the community has held annual Oral History Day where residents present exhibits and special programs on the history of their families and community.

Because of the historical research, oral history, and the collection of documents held by Sandfly families, the University of Georgia Richard B. Russell Library has agreed to open an archives for Sandfly materials. The partnership with the UGA- Russell Library will guarantee that the story of Sandfly and its families will be preserved. These materials will be housed next door to the UGA- Hargrett Library which holds the historical papers of the Jones-DeRenne family of Wormsloe.

Herbert Kemp Residence, 1940; 1960s; 1980s–present
7410 Central Avenue

In the face of large-scale commercial development, including the widening of roads, construction of a highway interchange and a Wal-Mart in 2003, the community of Sandfly has struggled to maintain its boundaries and preserve its cultural identity. Throughout the second half of the twentieth century Herbert Kemp, a life-long resident of Sandfly and president of the Sandfly Community Betterment Association, has lead his neighbors, many of whom are also family members, in a building program that reflects the vitality of the community. Mr. Kemp, like most Sandfly residents, traces his ancestry to the slaves of the Wormsloe and Modena Plantations who received land grants after the Civil War.

In the antebellum South, African Americans were skilled laborers who manufactured building materials and acted as master builders on plantations and in urban settings. This legacy of participation in the building trades has continued in the community of Sandfly, where many residents have been employed as bricklayers, carpenters and plasterers. The Herbert Kemp Residence on Central Avenue is a physical record of the continuance of these traditions

while the evolution of its construction reflects the growth of Kemp's own family.

Kemp's father, who worked as a plasterer, first inspired his interested in construction and he was formally trained as a draftsman at Savannah State University. Work began on the Kemp Residence in the 1960s when he and his brother adapted the two-bay garage and storage house, which had originally been built by Kemp's parents in the 1940s, into an apartment. As Kemp's brother moved out and he married and had a child, the apartment was expanded to include a television room, study and second bathroom. Kemp used materials left over from other job sites, and salvaged antique fixtures for the bathroom.

In the 1980s a second bedroom was added. Renovations including the addition of a front porch, an enclosed side porch, plant room and expanded kitchen are ongoing. Evidence of the various stages of building are visible in details such as the stacked seams of multiple roof structures that have been encased by new construction. Much of the furniture and architectural details have been crafted by Kemp, including the colored glass embedded in plasterwork over the fireplace in the main living area. The residence is currently a two family home divided by the first and second stories with plans to connect the spaces with an interior stair.

Kemp's continuing work on his home may be the vestige of "house raisings," when the residents came together to help in the building of neighbors' homes. This was a gradual process, with the timeline for completion dependent on the family's resources. According to Kemp, the last "house raising" was in the mid-1970s.

—AC and MCG

Pin Point

BARBARA FERTIG

The history of modern Pin Point begins in two different ways. Its location on Johnny Mercer's Moon River, more precisely, Skidaway Narrows, was part of a six hundred acre plot comprising Beaulieu Plantation, seized for outstanding debt by Chatham County in the post Civil War era. It was bought in 1896 at an auction on the Courthouse steps in Savannah, for just over \$11,000 dollars, by Henry McAlpin, scion of the McAlpin's of Hermitage Plantation. McAlpin then subdivided Beaulieu, selling waterfront properties to well-off Savannahians who wanted second homes "on the salts." Pin Point, accessible from the wider waters by a creek through the salt marsh abutting Skidaway Narrows, was not desirable property for resort development. McAlpin made this property available to area freedmen for a smaller consideration, selling lot number six, one hundred by five hundred foot, to William Bond for twenty-nine dollars, and a similar lot, number four, to Benjamin Bond. Later the same year, McAlpin sold "a triangular strip of land" to William Bond and Benjamin Dillwood, as Trustees of Sweet Fields of Eden Baptist Church for one dollar.

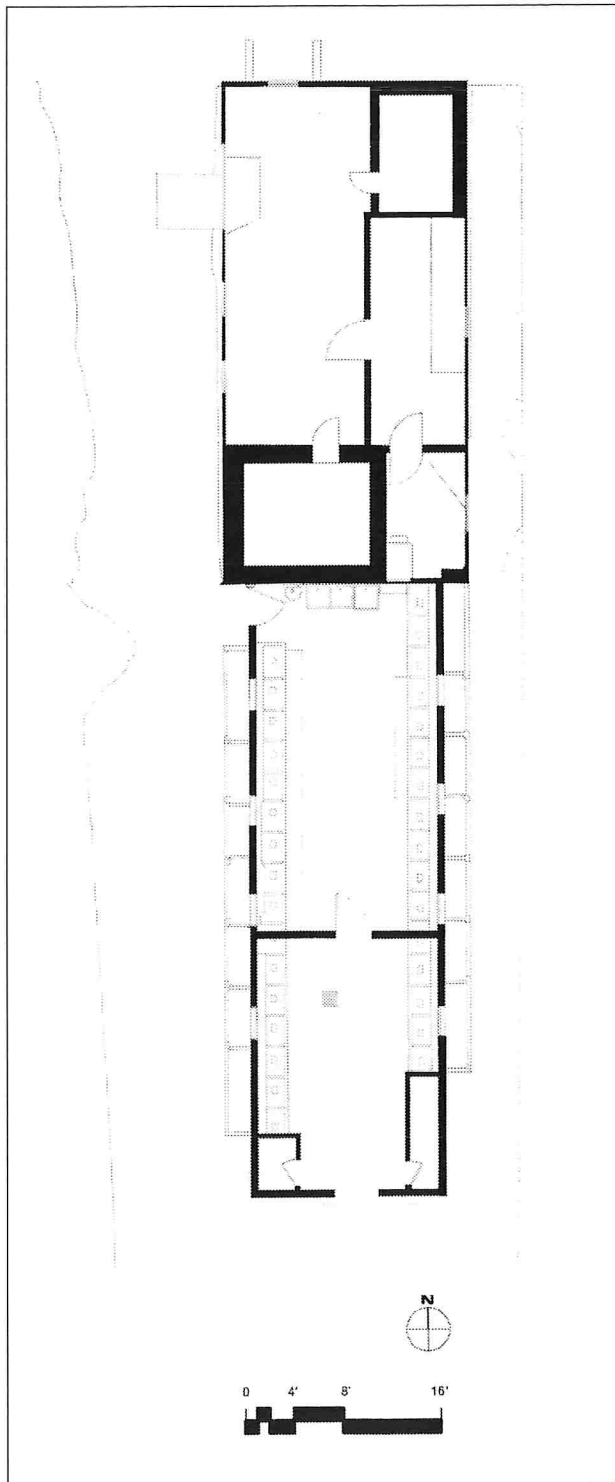
So began the community named Pin Point, the shortened version of Chinquapin Point, named, according to various sources, for a stand of Chinquapin trees. The history of its residents, former slaves from nearby plantations, is harder to trace beyond the memories of its older inhabitants, although pieces of that history are coming to light at present. One source of information is the State of Georgia's designation of Ossabaw Island as a state heritage preserve,

and the efforts of the Ossabaw Island Education Alliance to locate the descendants of slaves and sharecroppers who lived and worked on that island.

In 1893 a category four hurricane hit Savannah and the barrier islands., causing severe flooding and devastating Ossabaw Island. Much of its African American population left the island and moved toward the mainland, or to safer islands within Ossabaw Sound. When the Beaulieu marsh front property became available, Dilward and Bonds were the first of many former Ossabaw residents to take advantage of the opportunity. Others followed, not always able to purchase property immediately, but desiring to continue the spiritual fellowship that had been established on Ossabaw at Hinder Me Not Church, to which Sweet Fields of Eden is a successor.

Some of the present residents of Pin Point can trace their family history directly to Ossabaw; others lived for some time on Green Island, Burnside Island and Skidaway Island, where there were opportunities for sharecropping. In the early years of the twentieth century, Pin Point residents developed a maritime industry, producing crabmeat, oysters and shrimp for the Savannah market. They packed the seafood in ice and loaded it on flatbed trolley cars, which carried it from neighboring Montgomery Heights, the local destination for downtowners traveling to their summer homes, and City Market in Savannah.

In 1925, four Pin Point residents, Charlie Devoe, Samuel Wiggins, Robert Edgefield and David McIver purchased part of lot twelve, facing Pin Point Avenue, for a benevolent



society called the Brotherhood of Friendship Club. The present Pin Point Hall is still owned by the Brotherhood. Prior to the widespread ownership of automobiles, Pin Point Hall served the community as a "confectionery," a regional term denoting a sort of convenience market. It has also been a place for the community to congregate, dance, sing and hold meetings.

In 1926, Algernon S. Varn, of the oyster wholesalers Varn and Platt Company on Bay Street in Savannah, leased part of lot twenty-four from Willamena Wiggins on which he built an oyster house. In 1927, Varn acquired lot nineteen from James Street, who owed Varn for an outboard motor, and deeded him the property in lieu of payment. On this property he built a home, with verandas overlooking the marsh and, more importantly, the new oyster and crab processing buildings that became the workplace of many Pin Point residents. There was a clear division of labor: women picked crabs and shucked oysters, teen boys boiled the crabs and loaded them onto cooling tables, and men harvested oysters and crabs.

The crab picking house, a concrete block building closest to the Varn residence, The main room of the crab picking house, the concrete block building closest to the Varn residence, holds four fiberglass-covered picking tables built to drain off excess water and waste as the crabs are picked. A partition separates the picking room from the weighing and canning room, where each picker's production was weighed and credited to her account, then canned and packed into boxes with ice and shipped. Next to the weighing and canning room is a cooling room where the boiled crabs cooled overnight. Isaac Martin, who as a child helped his mother to pick crabs and as a teen worked nights boiling crabs and piling them on the cooling tables, estimates that an average evening's production of boiled crabs ranged between one thousand and fifteen hundred pounds.

Between the crab picking house and the marsh Varn built an ingenious oyster house. Exactly where the design originated is unknown, but it is unlike any others in the area. Gravity feed bins allowed each woman to shuck oysters at her own pace, while in most oyster houses a foreman

delivered oysters to the shucking counters. Former oyster shuckers report that keeping on the good side of the foreman was imperative, in that he could slow down their work if he was disposed to do so, by not responding to their calls for more oysters. For men returning from a day on the water, with a bateau full of oysters, it was an exhausting last task to shovel their harvest up into the bins. The women, standing in galoshes in cold water all day, experienced various problems with their feet.

Varn capitalized on skills already possessed by Pin Point residents. Deacon Isaac Anderson, the last bateau builder in Pin Point, learned the process from his father, whom Varn supplied with wood, either pine or cypress, and tools, and then paid by the boat. After the second World War, Deacon Anderson took over the bateau business from his father. Bateaux were from eighteen to twenty-two feet long, and were shaped using rope under tension to bend the planks. In the twenty years that Anderson supplied bateau to the A.S. Varn Seafood Company, he estimates that he built more than a dozen boats.

Varn also supplied twine, wire and wood for crab traps and shipping containers. Isaac Martin recalls that his grandfather, Louis Green, was the premier net knitter for Varn, and that Isaac and his sister, Viola, learned to knit nets on their grandfather's porch. Round nets with rigid rings at top and bottom were the earliest nets used by Varn's crabmen; these were replaced in the 1940s by wooden traps, and more recently by complex, chambered wire traps. Men in their own bateaux were towed out to their traps in the morning by a motorized barge, the "bullfrog," and retrieved in the late afternoon with their harvest. Isaac Martin remembers waiting for the returning men, hoping that they would have some lunch left over to share with the boys.

Parenthetically, new crab boxes were also used as bassinets for infants whose mothers were picking crabs or shucking oysters. Mr. Varn would watch over the children from his vantage point on the porch, and notify mothers when their children needed tending. Supreme Court Justice Clarence Thomas was reputedly one such infant. In 1980 the residence, with its marshside porches was destroyed by

fire. Tragically, Janie Varn, Algernon Senior's wife, perished in the fire.

When Algernon Varn, Senior died in 1966, and his son, A. S. Varn II inherited the thriving business. By this time Varn Seafoods had become more than a local business, regularly shipping by Greyhound Bus to well known seafood restaurants in Washington, DC, New York City, Atlanta and Tampa, Florida. According to Pin Point residents, Algie Junior, "had a different way of running things." They remember his father fondly for "keeping the community together," supplying food and paying taxes for residents who were out of pocket. He hired a van and took his female employees to Washington for a week's vacation; sponsored a baseball team, providing uniforms and equipment, and took all the children to a weekly baseball game in Savannah during the season. Evidently, Algie, Jr. regarded the business as a business. Under his management it began to decline.

His son, Algie III, ascribes the decline to competition from commercial fishing vessels and more stringent inspection laws. Many locals also fault the spraying of a chemical called "mirex" to combat the spread of fire ants, although marine scientists from the University of Georgia suggest that the decreasing crab harvest beginning in the 1970s may have been the product of a natural cycle. Nevertheless, the Varn Seafood Company went out of business in 1985, and Algie, Jr. died in 1991. His children inherited the property, and the present owners, Algie III and his wife Sharon, bought out Algie's siblings.

Savannah State University

CHARLES J. ELMORE

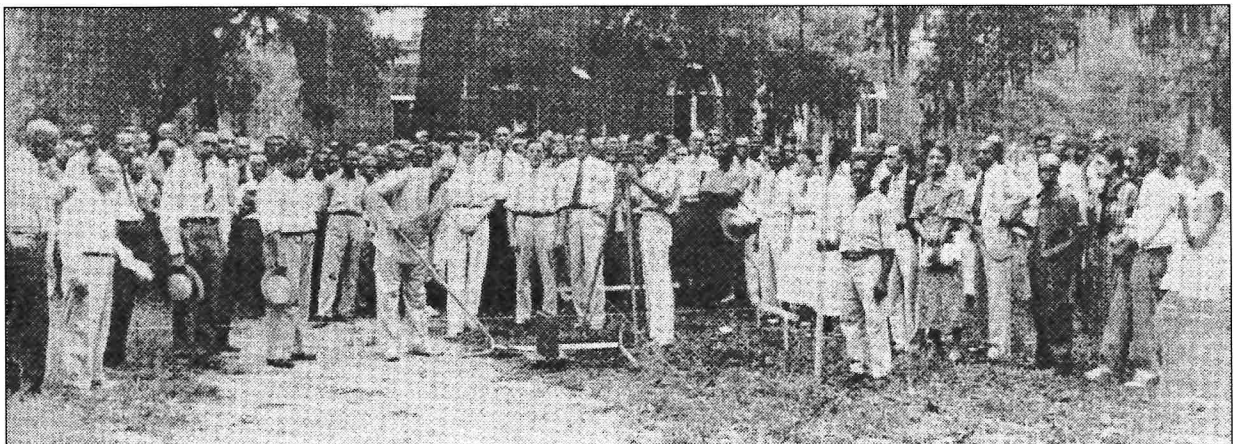


Georgia State Industrial College (now Savannah State University) was constituted November 26, 1890 when the General Assembly of Georgia passed an act to establish a school for the education and training of colored students in connection with the University of Georgia. The university is the oldest University System of Georgia public higher education institution in Savannah and one of the oldest in the state.

Walter Bernard Hill Hall, named after the chancellor of the University of Georgia, is the oldest building on the campus. It was constructed in 1901 by students and faculty of then Georgia State Industrial College during the administration of Richard R. Wright, Sr., first president of Savannah State University. The building is an example of classical revival architecture. President William Howard Taft visited Hill Hall in 1912 and African American soldiers trained there during World War I. The building has served as a dormitory, library, classroom, administrative building, student center, book store, and post office.

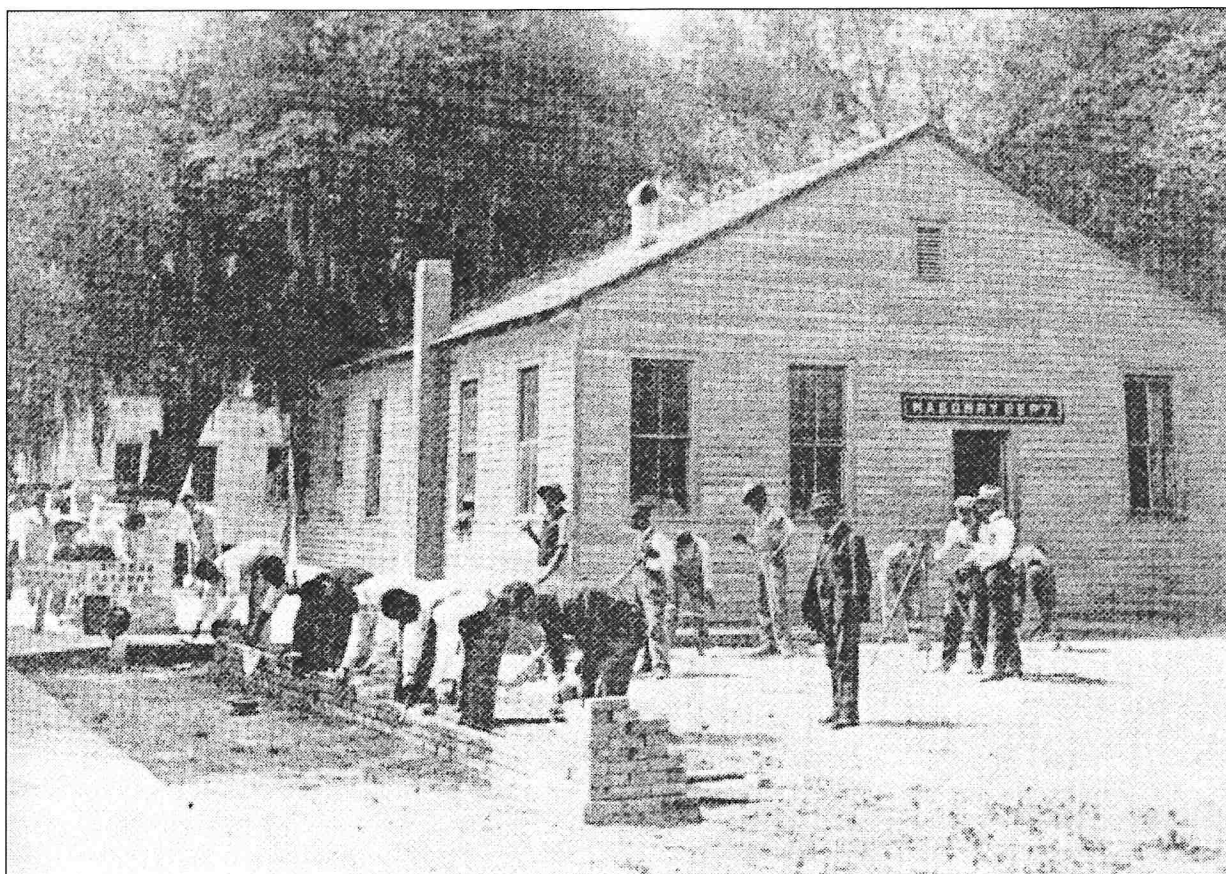
In 1981, Hill Hall was placed on the National Register of Historic Places and on April 26, 2001 the Georgia Historical Society placed a marker designating it as a significant historic structure in Georgia. During the 1990s the build-

ing began to deteriorate and the university implemented a restoration program to preserve the building. In 1992, Hill Hall was selected as one of 11 buildings on HBCU campuses to receive restoration funding from the Black College Initiative of the U.S. Department of the Interior. This program was managed by the National Park Service (NPS) and the United Negro College Fund. The funding came as a result of a 1991 proposal written by Charles J. Elmore, executive assistant to the president, when Dr. Wiley S. Bolden was interim president (1988), and continued through the efforts of Dr. William E. Gardner, Jr., the ninth president (1989–1991), and Dr. Annette K. Brock, interim president, in 1992. In 1996, NPS released the funds, and the university, under the leadership of Dr. Carlton E. Brown, 11th president, began fundraising efforts to restore Hill Hall. The building was damaged by fire in 1999, but the administration was able to use insurance monies to restore the building to its pre-fire state. Currently, Hill Hall has received funding to become fully restored. It will serve as the core element of an enrollment management center whose functions will include admissions, registrar's office, counseling, and financial aid. Hill Hall continues to be a unifying symbol which ties all alumni, current students, and prospective students



Groundbreaking for Herty Hall, with Antonio Orsot holding a surveying instrument.

From Clyde W. Hall, *One Hundred Years of Educating at Savannah State College, 1890–1990* (East Peoria, IL: Versa Press, 1991).



A Masonry Class in front of the Masonry Department Building.

From Clyde W. Hall, *One Hundred Years of Educating at Savannah State College, 1890–1990* (East Peoria, IL: Versa Press, 1991).

to the legacy of Richard R. Wright, Sr., the first president.

In 1909, the industrial science department's students and faculty built a domestic science building to increase programs for young women. By 1915, this building was named Hammond Hall in honor of Judge W. R. Hammond of Atlanta who served on the college's Board of Commissioners for many years. Hammond Hall was home to the home economics degree program until it was discontinued in the 1980s. Today, Hammond Hall houses the university's computer center.

Antonio Orsot is a pivotal figure in the university's architectural history as he was the campus architect from 1920

(during the administration of President Richard R. Wright) to 1952 when he retired from then Savannah State College. Orsot graduated from Tuskegee Institute in 1911 and came to Georgia State College (now Savannah State University in fall 1919). At Tuskegee he studied architecture, mechanical systems, carpentry, and plumbing. Cyrus G. Wiley, class of 1902–Georgia State Industrial College, became the first graduate of the college to become president when he succeeded President Wright in 1921. Wiley appointed Antonio Orsot, who had been selected by President Wright as superintendent of the mechanical department a year earlier, as new vice president of the college. Orsot served in both

capacities during Wiley's administration (1921–1926).

Orsot teamed with Benjamin F. Hubert (1926–1947), third president of the college, and designed, drafted the plans, and supervised the construction of all buildings built on campus between 1920 and 1947. President Hubert began an ambitious modern building program with Orsot's assistance. Hubert was able from 1927 onward to secure funds from the General Education Board, Rosenwald Fund, and the Public Works Administration/Work Progress Administration (PWA/WPA).

A. Pratt Adams Hall, 1929–31

The first building named during Hubert's presidency was A. Pratt Adams Hall (named after A. Pratt Adams, first chairman of the Board of Trustees and the first Regent from the First District). Construction on Adams Hall began in 1929 but was not completed until 1931. It was a 5,000-square-foot facility with a dining room for 500 students, a balcony for musicians and observers, a modern kitchen, and a faculty dining room. It was financed by \$60,000 mostly obtained from the General Education Board.

The other significant buildings designed by Orsot with the Tuskegee Institute architectural style currently in use on campus are Powell Laboratory School, Morgan Hall, Willcox Gymnasium, Herty Hall, and Hodge Hall.

Willie G. Powell Hall, 1932

Built as a three-teacher laboratory school building mostly with student labor on the Rosenwald plan with three classrooms and a large industrial room. It was named in honor of Ms. Willie G. Hill Powell who became, in 1911, the first teacher of foods in the home economics program at the college.

Morgan Hall, 1936

Designed by Antonio Orsot, was under construction in 1932 with student labor, but the building was eventually completed in 1936 and dedicated June 3, 1936 as the first campus building of the PWA/WPA program. It was named in honor of Regent Samuel Hill Morgan of Guyton who represented the First District on the Board of Regents.

Willcox Gymnasium, 1936

Built as a physical education building with a basketball court and spectator seating. It was named in honor of William G. Willcox who had been superintendent of New York City's Public School System and chairman of the Board of Trustees at Tuskegee Institute. Willcox's widow made the initial contribution of \$9,000 needed to construct the \$45,312 building.

Herty Hall, 1938

Built as a two-story science and agriculture building constructed mostly with federal funds. It was named in honor of Charles Holmes Herty, a chemist born in Milledgeville, Georgia who was a graduate of the University of Georgia and received a Ph.D. from Johns Hopkins University in 1890. Herty pioneered the development of newsprint from Georgia pine trees.

Hodge Hall, 1940

Built as a community house for use by the campus and local community. It received funding from Sarah Mills Hodge, a Savannah philanthropist. In later years the building served as the president's home. Currently, it houses the university's admissions office and WHCJ-FM, the campus 6000 watt radio station.

The Shrimping Industry in Savannah

GRACE FLEMMING



In the early days of shrimping in the Savannah area, enterprising fishermen would set out in small boats and cast their nets along the Georgia shoreline. The day's catch would be sold locally in the city market, or carried about the streets of Savannah by African American fishwomen. The women would set about the city streets early in the morning, with baskets of shrimp balanced on their head, and call in a high shrill voice: "A-a-a-y, shrimp-a-a-a-y, prawn." Now, more than one hundred and fifty years later, shrimping has grown to become one of Georgia's more characteristic industries. For as long as any Savannahian can remember, fleets of specially built shrimp boats have embarked each morning during shrimping season from Savannah's coastline and returned in mid-afternoon with their catch.

One of Savannah's earliest and most significant shrimping operations was L.P. Maggioni and Company, which opened for business in 1870. The company made its mark by experimenting early with the possibilities of canning seafood, an idea that led to the rapid growth of the industry. With the development of canning, the shrimp business in Savannah reached \$800,000 in annual sales in the 1920s. By the 1950s, Maggioni and Company had approximately 2500 employees and a large fleet of shrimp trawlers.

Throughout the nineteenth century, African Americans still comprised a large part of the workforce in the shrimping industry, and in the 1950s, black laborers constituted most of the workers involved in the operation after the catch. When the boats returned each afternoon, the docks were lined with waiting workers who scooped the shrimp into wire baskets and weighed them. The catch was rushed to the picking or packing rooms, depending on the disposition. If the shrimp was to be processed, they were peeled then blanched. The Ploeger-Abbott Company used a blancher described as having a "roller coaster look, which carried the shrimp some fifty feet through one water bath after another" to produce evenly cooked shrimp at the end of the line.

As coastal patrollers, Savannah's shrimpers have seen their share of danger and intrigue over the years. During World War II, many shrimpers belonged to the Coast Guard

Auxiliary, and were on watch for enemy submarine activity. The Atlanta Constitution reported that "One shrimp boat, the Norge, disappeared, crew and all, and was never heard of again." A few years after the war, Georgia shrimp boats faced another peril, but this time the culprit was closer to home. Georgia's shrimpers opposed a South Carolina law in 1947 that required a \$2500 out-of state license fee, limited the number of non-resident licenses to one hundred, and required all shrimp caught along South Carolina's coast to be unloaded, packed, and tax-stamped within South Carolina. Georgia shrimpers defied the law, and one headline from a Beaufort, South Carolina newspaper warned, "Sheriff to Use Machine Gun in Enforcing Fishing Laws."

Another intriguing development along the Georgia coast was the escape of several giant tiger shrimp from a South Carolina research facility. In late July of 1988, a shrimp boat captain reported an odd-looking shrimp in his net, and reported the find to authorities. The giants are native to Australia, India, and Southeast Asia, and weigh up to one-quarter of a pound each. The center had no idea how many had escaped, and there was great concern about the possible environmental impact. Shrimp are carnivorous, and there was fear that the giants would eat the native shrimp population. Hundreds of the shrimp did show up in the nets over the next few years, but the giant tigers gradually moved south and did not have a major effect on Georgia's shrimp.

The basic method of shrimp fishing has not changed much in the past fifty years, although more powerful boats and more efficient nets are used today, which hampers the ecological sustainability of the industry. Pressures from low-cost imported shrimp and higher fuel costs have further hurt shrimping along the east coast. In 1991, the historic L.P. Maggioni and Company closed its doors after more than one hundred years of business in Savannah. The number of licensed shrimping trawlers dropped from 1471 in 1979 to 440 in 1998. New restrictions designed to protect sea turtles and other endangered wildlife have resulted in a thirty percent loss of shrimp per catch. Annual shrimp harvests in Georgia have steadily declined, from as much as 9.5 million pounds of heads-on shrimp decades ago, to 4.5

million pounds in 2000, to 3.4 million pounds to 2003.

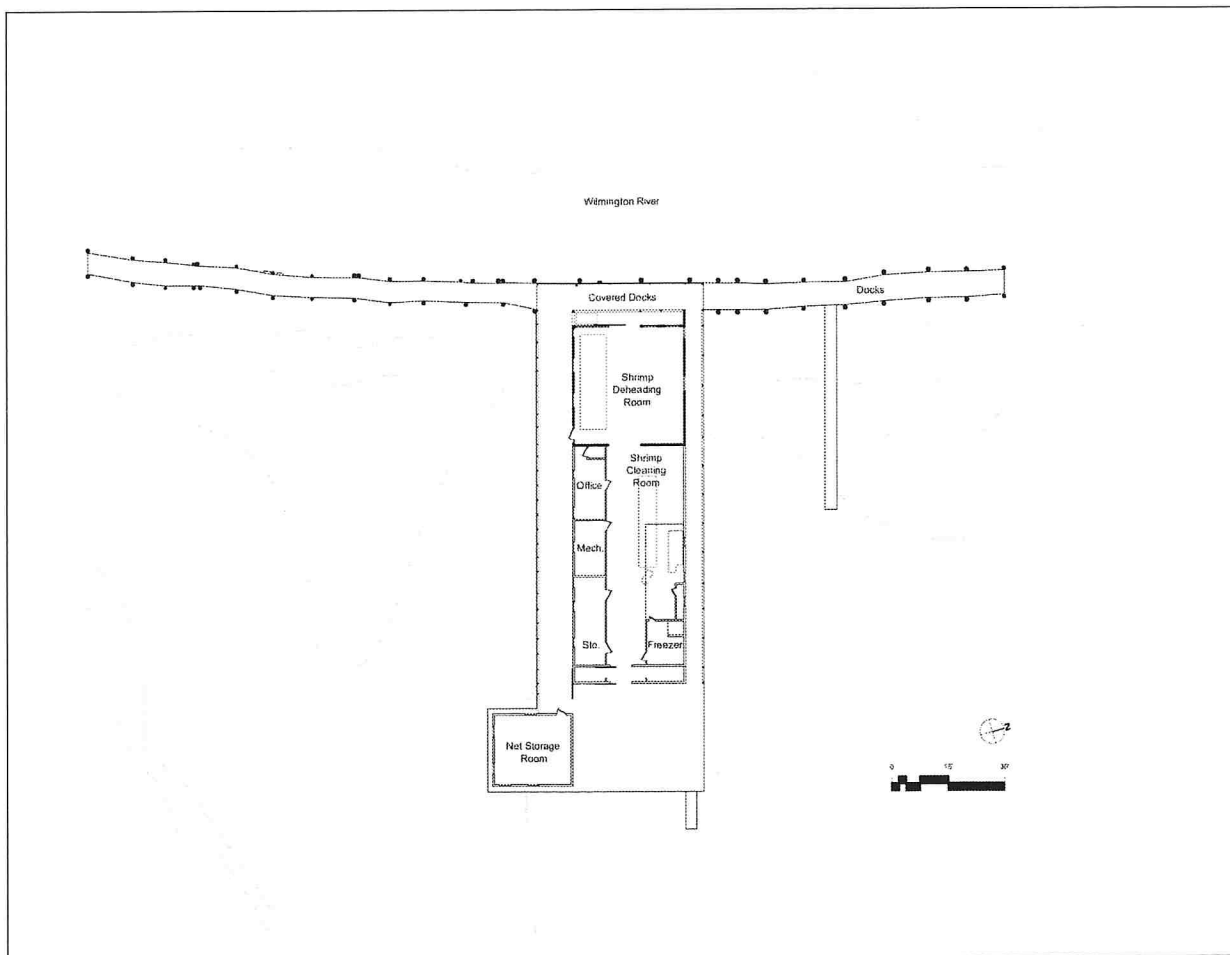
In 2004, the Georgia Shrimp Association launched the Wild Georgia Shrimp campaign in conjunction with the Wild American Shrimp organization. This is intended to promote the shrimp caught in the waters off the coast of Georgia over the farm raised, cheaper imported shrimp that have dominated the market over the years. The campaign itself has been popular among publicly visible chefs, including Savannah's Paula Deen of Lady & Sons, and has caught the public's interest. If this approach is successful, the revitalization of Savannah's shrimping industry may be underway.

Nelson's Quality Shrimp Company, 1947; 1954

3516 Old Tybee Road, Thunderbolt, Ga.

2007 marks the sixtieth anniversary of Nelson's Quality Shrimp Co., one of the only commercial shrimping docks remaining in Thunderbolt. In the early twentieth century the community became an important seafood center, with the beginning of commercial shrimping in the 1920s. By 1925, the area was generating approximately five million pounds of shrimp annually. Other fishing industries, such as canning oysters, terrapin and clam, were also thriving.

Shrimping season lasts from May through January, peaking from September to December, and in the 1930s



and 1940s there were around one hundred shrimp boats in Thunderbolt. Established in 1947, the fish house, where the catch is unloaded from the boats and cleaned, is a prime example of the low country style of building in a commercial context. The structure is a variation on Creole forms, with a low-pitched, front gabled roof that extends over a gallery running around the perimeter of the building. This walkway provides covered storage space for spare nets, ropes, and other equipment, and has numerous doorways that provide access to the rooms within. The entire building and dock complex is supported by pylons that must periodically be replaced.

The interior is divided into two rooms for the processing of the shrimp. It was here that the shrimp would be scooped up in wire baskets and then hosed to wash away the ice. After the shrimp were taken off ice, efficiency became essential in order to ensure freshness. They were speedily cleaned by workers who were paid by the bucket, on long shrimping tables, and either packaged in one hundred pound boxes for shipment north to be sold at wholesale seafood dealers such as the Fulton Market in New York City, or processed for canning. Canned shrimp were blanched in timed steam baths and then sent through a sorter to grade their sizes as small, medium, large or jumbo. Cans were cooled, labeled and shipped as far as Los Angeles. Shrimp are now cleaned on the boat before it returns to the dock, and these rooms are relatively unused.

The shrimping industry in Thunderbolt peaked in 1974, but quickly declined as the shrimp supply collapsed due to pollution and over shrimping. By the 1980s, it took shrimpers an entire week to get what they had formerly brought in a single day, making it was almost impossible for boats to pull in a profitable catch. This forced residents to seek alternate employment and relegated the town to a suburb of Savannah. Many docks have since been sold and developed as condominiums.

The Fisherman's Memorial on River Drive was erected by the Angler's Reef Fishing Club of Thunderbolt in 1996 to serve as a reminder of the community's "fading heritage." Dedicated to those in the seafood industry, the thirteen foot

high mahogany cross rests on a brick foundation inscribed with the names of local families and fisherman. The monument was set between two large oak trees on Thunderbolt Bluff, land that had once belonged to a prominent local family in the industry in an area that had been the heart of the town since the 1730s. The downturn of the seafood industry was further marked by the construction of condominiums behind the Memorial, blocking the view of the water from the bluff.

Desposito's Seafood Restaurant, c.1920s; 1965.

187 Macceo Drive Thunderbolt, Ga.

Bypassed by a new bridge, Despositos sits in a time warp hard by the Isle of Armstrong shore of the Wilmington River. Where shrimpers once dominated the waterfront, and auto traffic once poured by on the way to Savannah Beach, the Old Tybee Road location is now a hidden backwater where boaters put in for a day of fishing and shrimping, and a selective crowd enjoy shellfish and beer. Despositos is a classic low-country coastal cottage. Defined by a low-sloped corrugated tin roof reaching out to encompass a ring of enclosed verandahs, the building shows adaption to the local climate, the need for change over time, and a classic use of unassuming materials. Beadboard siding serves as a backdrop to trophy fish in the older bar room, and concrete block walls surround newspaper-covered tables in the newer dining room. Bring a friend, find a table in a shady corner, order some shrimp, and enjoy one of the best Old Savannah experiences around. David Boone who has lived on the site since he was born, and now serves as owner, manager and cook described running the restaurant as, "more than a job... Its my life."

— DR

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**Greater Savannah Tour No. 3
Industrial, African-American
and Coastal Communities**

The Arkwright Cotton Factory:**Savannah's Post-Civil War Cotton Mill, 1873–1912**

In an attempt to recover from the economic devastation of the Civil War and Reconstruction, the Senate and House of Representatives of the State of Georgia passed an act in 1872 to encourage the manufacture of cotton and woolen fabrics throughout the state. By exempting factories and the investments in them from taxation, the act would hopefully increase local investment and employment of capital in the manufacture of cotton and woolen fabrics and yarns. Southern entrepreneurs and investors eager to take advantage of this incentive established new mills.

One businessman determined to bring the cotton mill closer to the market and sources of transportation was Thomas Arkwright. Born in Preston, Lancashire, England in October 1831, (and probably related to the textile pioneer Richard Arkwright, who also hailed from Preston), he journeyed to the United States in 1842 and settled in Savannah. After apprenticing at a foundry owned by his cousin, Arkwright ventured into the business world. Along with various partners, he established many businesses throughout the years, including an iron and brass foundry that manufactured munitions for the Confederacy. In February 1873 he established the Arkwright Cotton Factory Company for “the purpose of manufacturing and selling any and all kinds of cotton and woolen goods.” When it opened in 1873, the factory employed thirty-eight operatives, fourteen of whom were girls. All of the workers were residents of Savannah, except for four experienced operators hired from other mills. By 1886 the workforce at Arkwright’s factory had grown to eighty-five hands. Located on the west side of Savannah at the intersection of Stewart and Guerard Streets near West Broad Street, the Arkwright Cotton Factory consisted of two masonry structures and two frame sheds. Upon arrival at the mill, the cotton was transported to the picker room, where it was processed into clean laps and transferred to the carding room. The cotton then traveled from “speeders” and “spinners” to “bobbins” and “spoolers,” finally arriving at the “warpers.” The warped threads were removed from the spoolers by hand and twisted into “yanks,” which were then baled for shipment and sold to various clients in cities throughout the country, including New York and Philadelphia.

The operation of the Arkwright Cotton Mill vacillated according to the fortunes of board members. Law suits and heavy debt caused periodic suspensions of operation. Following Thomas Arkwright's death in 1881, the factory was sold to Capt. Thomas Flannery and renamed the Savannah Cotton Mill. Fire destroyed the original facility in 1889. Relocated to a site on Thunderbolt Road near the Bilbo Canal on the east side of Savannah, the Savannah Cotton Mill operated until 1912, when ownership of the mill again changed hands. The mill known as G. H. Tilton & Son manufactured hosiery at that site in Savannah until 1926.

The fifty-four year existence of the mill established by Thomas Arkwright offers evidence of coastal Georgia's attempt to break the Piedmont's stronghold on cotton manufacturing. As New South boosters had claimed, all of the factors necessary for success seemed to be in place in the area during the post-Civil War years. However, in spite of the availability of labor, close proximity to transportation, and ample water supply, the predictions of Savannah becoming a great cotton manufacturing success never proved true.

—COS

The Savannah Gas Light Company, 1850–1890

In the early nineteenth century, Savannah's dark, oil-lit streets were often a cause for uneasiness for anyone caught out after sunset. The streets were often rendered shadowy by the unreliable oil lanterns that required continual maintenance and frequent refilling. According to one account from the days of oil lanterns, night travelers "were obliged to grope their way" along the streets were "depredators could operate unseen and undetected." For this reason, the introduction of gas lighting into the city of Savannah caused an air of celebration, as reflected in this Savannah news report:

We had the satisfaction last night of lighting our reading room and offices with gas. Our printers bade adieu to their old, greasy smoky lamps, and say if errors in our columns in [the] future will not be for the want of light...Already our city begins to wear a more cheery aspect at night. But we will stop now, for fear our readers suspect us of being gassy.

The new glow from Savannah windows came about in 1850, when the newly-established Savannah Gas Light Company purchased a well-situated plot of land from the United States War Department—land that had once been the site of a fort used during the Revolutionary War and the War of 1812. On April 5, the gas company laid the first pipe at the corner of Congress and East Broad Street. By April, gas light was introduced into homes and businesses from Pulaski Square to Bay Street.

Upon completion of the gas works, a local newspaper praised the architects responsible for the new buildings: "We do not hesitate to say that the work of construction recently erected in our city are, in point of beauty of architecture and convenience of arrangement superior to any we have ever seen." In 1851, a member of the Georgia delegation clearly stated his view that the new Savannah Gas Light Company was one representation of southern progress. "The Gas Works are the handsomest works of the kind we have ever seen...the march of Savannah is onward—May her advance in temperance and morals equal her growth in population and commercial prosperity."

One early concern among gas customers and city leaders alike was the cost of this new innovation. No one really knew what problems or what kind of price tag this new product might incur. However, citizens of Savannah seemed satisfied with the announcement that the Gas Light Company had agreed to light the streets at the rate of thirty-three dollars per year. The first contract also stipulated that the gas company would "keep the street lamps in order at the cost of any repairs." Over the next decade, gas service spread throughout Savannah, and eventually extended to the bluff of the Savannah River, a development of "great importance to merchants, masters of vessels, and watchmen."

The honeymoon between the Savannah Gas Light Company and the city of Savannah came to an abrupt end when the Civil War erupted in 1861. Gas consumers had become savvy to the process of gas production and conditions that created good or bad gas. They knew that the quality of gas depended on the amount of bitumen contained in the coal, and when the gas company acquired inferior coal, citizens voiced their dissatisfaction. Not surprisingly, good coal disappeared quickly when war broke out. The gas company was forced to use pinewood to manufacture gas, a process that creates a much inferior product. In addition to the

hardships and heartbreak Savannahians endured during the 1860s, they were forced to deal with dark streets once again and inferior gas to light their houses.

One interesting development that occurred in Savannah during the Civil War may shed additional light on the changing attitude of the city toward the gas company. Savannah housed several Union prisoners of war during the conflict and the escape of one prisoner has provided a glimpse into the gasworks in 1865 and the people who ran it. Through some incredible good fortune, the escaped prisoner managed to meet and befriend the superintendent of the gas plant, whom he described as a Scandinavian and "a good Union man." The prisoner was offered a place to hide away on the property of the gas works, in the cellar of the meter house. At great personal risk, the stokers of the gasworks (described as Germans and Jews) also befriended and secreted the prisoner, and they provided food and comfort for him until the end of the war. During his stay at the gas plant, the prisoner sketched a diagram of the gasworks as it was laid out in 1865 (see diagram).

Like most southern cities, Savannah was economically and spiritually devastated by the war. In April of 1865, the gas works joined the rest of the city in the process of rebuilding and recovering.

On April 19 the Savannah Gas Light Company received nine iron retorts, three crates of new meters, and "101 packages of glass and fire brick." Finally, after years of darkness in the streets, the Savannah Daily Herald made the welcome announcement: "An official order from Gen. Woodford this morning directs the Gas Light Company to have the gas lamps of the city put into repair, and see that they are lighted every night from dark till daylight, except on such nights as are already lighted by the moon."

While the city was happy to have the streets lit once again, the apparent policy was to light the city streets according to the almanac, a policy that became extremely unpopular with the public. If a bright moon was predicted, the street lamps would remain dark in an effort to conserve gas. That practice, one critic claimed, "leads to moonshine most of the time." By 1870, a gas committee was formed within the city government to address the citizens' concerns. One letter to the paper suggested that the city build its own gas works. "Let the council manufacture its own gas, as it has built its water works, and then see whether the people are dependent for light at night on the caprices of the moon or a

gas corporation." Finally, in December of 1870, the city and the Savannah Gas Light Company reached an agreement and signed a three-year contract, but dissatisfaction quickly emerged once again, and continued throughout the contract term.

The reason for so much discontent in Savannah was the seemingly excessive amount that customers paid for their gas. One news article claimed that Savannah paid more for gas than any other city of the same size in the United States. In Baltimore, customers were up in arms because they were forced to pay three dollars per thousand feet, while Savannah customers paid five dollars for the same amount. Savannah customers became so frustrated with the amount they paid for gas that in 1876 they circulated a petition on which signatories pledged to "discontinue to burn gas from April 1, 1876, unless the price is reduced to two dollars and a half per thousand, and a better quality is furnished."

There is no evidence to suggest that the gas company acquiesced to the city's demands, but five years later, the customers received relief in another way. A new gas company finally announced its intent to locate in Savannah. The Citizens' Gas Company announced its promise to supply gas for the city at the price of \$2.15 per thousand feet.

Immediately after the announcement of the proposed arrival of a new company, gas prices in Savannah began to plunge, and a price war ensued. In March 1885, the new gas company announced its intent to sell gas for fifty cents per thousand feet. The competition proved to be too great for the older Savannah company. On March 18, the Savannah Gas Light Company and the Citizens' Company agreed to merge, and the new Mutual Gas Company was created. The new company would lease the property of the old gas works, and conduct business from the location of the Citizens' office on Bryan Street. The Mutual Gas Company raised the price of gas from fifty cents per thousand feet to two dollars.

The relationship between Savannah and the gas company in the nineteenth century reflects the turbulent social and political changes that a southern city faced in that era. The initial fascination and pleasure the city felt when the gas company arrived was a manifestation of the city's sensitivity to "lagging behind" their northern neighbors in industry and technology. Savannah felt modernized by the addition of gas lighting in an era when modernization was extremely important to southerners. Savannah and

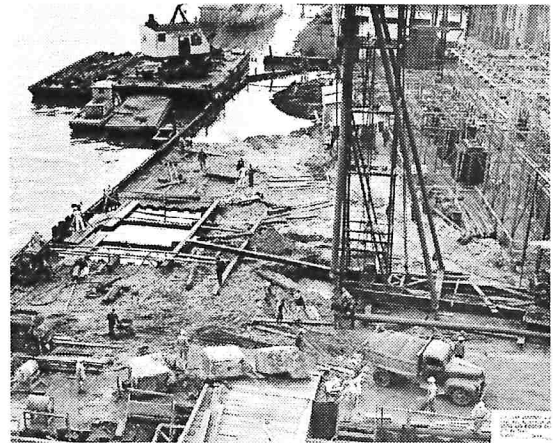
the Savannah Gas Light Company enjoyed this brief honeymoon period until war broke out between the states. Agitation seemed to be justified by the unusually high prices that the gas company demanded, although these prices were probably necessary because of the cost of transporting coal. Nonetheless, Savannah finally found relief upon the appearance of a new gas light company, which brought competition for the first time.

—COS

Savannah Electric and Power Company, est. 1882

The city of Savannah officially ushered in the Electric Age with the establishment of its first electric company in 1882, only one year after Thomas Edison earned his patent for a system of electric lighting. The Brush Electric Light and Power Company agreed to supply lighting for the city at a cost of \$1,500 per month and erected four lighting towers in the city's business district. The lights were powered by a coal-fueled, 120-horsepower engine and when fully illuminated equaled the effect of the moon in its third quarter. They were required to be on from sunset to daylight, except on the night before and after the full moon. Critics complained, however, that electricity was more expensive in Savannah than any other city in the nation and demand was low. In 1893, Thomas Keck, the company superintendent, became the first city resident to install electric lighting in his house on President Street. Competition in the new and upcoming industry followed quickly with the arrival of the Edison Electric Illuminating Company of Savannah in 1897, but those companies merged two years later. In 1901, a third company, the Savannah Electric Company purchased the merged companies. The company that became the Savannah Electric and Power Company, known locally as SEPCO, would continue to light up Savannah for the entire twentieth century. In 1902, SEPCO purchased three railway systems: the Savannah, Thunderbolt, and Isle of Hope Railway; the Savannah and Isle of Hope Railway; and the City and Suburban Railway. The acquisition of the trolleys merged the city's transportation and electric power operations.

By 1912, the company had over 3,400 electric customers and built the Riverside power plant on River Street to meet the city's



Savannah Electric and Power Company

growing electrical power demands. Until just recently, this 1912 facility was put on line in times of peak demand, and it remains standing as a living museum of the history of electric generating technology over the past 85 years. A row of nine generators, each one larger than the one in front of it, illustrate the increasing scale and scope of the history of electricity in Savannah. The site also retains original coal chutes, storage bins, and old control rooms in very well-preserved condition. The twisted metal of a boiler explosion that occurred years ago can be found in one of the back room of the plant.

Electricity demands increased in 1920s among those who had the resources to purchase and the electrical power needed to operate the appliances, which included irons, toasters, ranges, refrigerators, vacuums, and fans. The Great Depression of the 1930s cut the demand for such appliances and consumers, as well as businesses and industries, felt the financial sting. Ridership on trolley lines declined and SEPCO dismantled most of their city system. The remainder of the rail and bus system was sold in 1945 to the Savannah Transit Authority. Out of the transportation business, SEPCO concentrated exclusively on the production and sale of electricity and electrical appliances.

Demand for electricity skyrocketed again in the 1950s as air conditioning brought a much-appreciated artificial climate to Savannah. As a result, the Riverside station was again expanded and modernized, but it alone could not meet consumer's needs. In 1958, SEPCO opened a second power plant at Port Wentworth, nine miles up the Savannah River from the city of Savannah, with a generating capability of 214,000 kilowatts. The largest unit at the plant is singularly capable of producing over 100,000 kilowatts. This newer plant represents 63% of the total generating capacity of the company.

The inception of the totally electric home, the oil embargo, and subsequent fuel shortages of the 1970s increased even further the demand for electricity. In 1977, SEPCO began an ambitious fuel conversion program and two years later built a third electric plant in Effingham County, twenty-six miles northwest of Savannah. The 2,300 acre site contains a steam plant, eight combustion turbines, an ash disposal site, maintenance shops, and offices. Completing their fuel conversion program in time to celebrate the company's centennial, SEPCO converted the plant's oil-fired

boiler to coal in 1982. The smaller Effingham plant, renamed Plant McIntosh in 1983, has a combined rated capability of 805 megawatts.

In 1988, SEPCO merged with the Atlanta-based Southern Company, one of the largest producers of electricity in the United States. More recently, SEPCO has lost its autonomy and now is part of Georgia Power, a larger parent company.

—COS

Jarrell's Gym

A hand-painted sign reading "Jarrell's Gym" identifies the structure within the industrial landscape, and distinguishes it from the Personal Corrections Services parole office that shares the building. A rusty metal door at the corner of the building, over which an inscription reads "Welcome to Jarrell's Gym Home of Savannah's World Champions," leads into a single undifferentiated room which comprises the entirety of the gym floor. The boxing ring is at the center of the room, flanked on each side by bleachers, amidst various machines and other pieces of training equipment. Though the room is dimly lit by fluorescent bulbs, motivational phrases painted in red, such as "Winners never quit, and quitters never win," can be discerned, creating an intensely charged atmosphere. An upper gallery set up with tables and chairs, from which punching bags dangle, wraps around the perimeter of the gym floor to provide seating for monthly, televised matches.

Mike Jarrell opened the gym in 1996 in another location, but soon moved to Fahm Street. This training facility and competitive arena has put Savannah on the front page in the world of competitive boxing, producing numerous champions in a handful of divisions

—EP

The Savannah and Ogeechee Canal, 1826

In the 1820s, as construction of the Erie Canal sparked a nationwide enthusiasm for internal improvement projects, canal fever also reached its peak in Georgia. Local supporters envisioned a vast canal system that would link the Savannah, Ogeechee, and Altamaha river systems, each of which empties into the Atlantic Ocean, with the Flint and Chattahoochee river systems, both of which empty into the Gulf of Mexico. They hoped the canal could provide access to the rapidly growing settlement to the hinterlands, and lure cotton-rich Altamaha River traffic away from rival ports in Darien and Brunswick. In 1824, the state granted a charter to Ebenezer Jenckes, a local turnpike owner. Local investors eagerly subscribed for shares in the Canal Company, and construction began in 1826.

Despite early enthusiasm, the canal company faced countless hurdles. Costs continually exceeded the cash on hand, and disputes among engineers, major contractors, subcontractors, the board of directors, and stockholders became remarkably common. Countless investors, including the city of Savannah, were delinquent on stock payments, and about two thirds of the outstanding stock was abandoned altogether. Nonetheless, for over four years, workers cut timber, cleared paths, built embankments, and constructed locks in the heat, humidity, and disease environment of the Georgia low country. At its peak in March 1828, the workforce was 577, the majority of whom were African-American slaves.

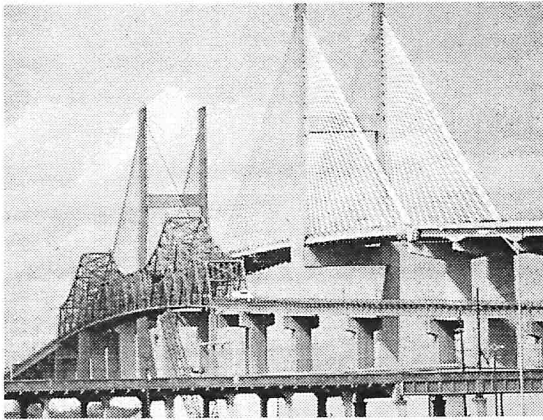
By December 1830, workers had completed the sixteen-mile route that linked the Savannah and the Ogeechee Rivers, at a cost of about \$190,000. Despite the promises, however, the canal suffered from numerous problems during these early years. By the mid-1830s, the canal suffered from rotten locks, breached embankments and other technical problems. Traffic was a mere fraction of the investors' hopes, largely because they could never finance planned link with the more heavily traveled Altamaha River. Just a few years after the canal had opened, locals commonly described it as "the Folly." Moreover, railroad fever had replaced canal fever; the Central of Georgia Railroad, chartered in 1833, attracted investors who were disgruntled with the canal. Bankrupt, the canal was sold at a sheriff's sale for a fraction of its value in 1836.

Yet the Savannah and Ogeechee Canal did not die from

neglect, nor was it killed by the railroad. Instead, its new management revived the canal by replacing wooden locks with brick ones, deepening the channel, reworking the embankments and improving the towpath. By the 1840s and 1850s, the reborn canal was an important element in the South Georgia economy. Cotton, rice, bricks, guano, naval stores, wine, coffee, peaches and especially timber and lumber were shipped by canal. The canal was clearly prosperous for its investors.

The canal remained in operation during most of the Civil War, and despite suffering extensive damage during Sherman's March to the Sea, the canal was opened again in 1866. Relative prosperity for the canal company returned in the 1870s, as new lumberyards, brickyards, and other industries located along the canal basin. In its later years, however, the canal became as much of a public health issue as a commercial one. Public officials suspected that the canal's stagnant waters, overflowing banks, and inadequate drainage were linked to yellow fever, malaria, and other pestilences, and frequently called for its closure. In the 1880s, the Central of Georgia Railway bought several wharves, warehouses, and other canalfront properties, using the canal basin for cargoes of its subsidiary, the Ocean Steamship Company. More than fifty years after the Central first challenged the Canal Company for cargoes, the railroad's victory was final.

In recent years, the dedicated members of the Savannah-Ogeechee Canal Society have worked to rehabilitate and publicize this historic waterway with a history museum and nature center that features the distinctive coastal sandhill habitat at the canal's Ogeechee River end. In 1997, the canal was placed on the National Register of Historic Places in 1997, and in 2002 the Historic American Engineering Record completed a careful documentation of the site. Several master plans have been completed, with an aim at restoring the canal and its locks insofar as possible. Just recently, a preliminary archaeological investigation has uncovered the foundation of the 1830s lockkeepers home. As a result of these developments, canal fever is returning to Savannah.



The Eugene Talmadge Memorial Bridges

The Eugene Talmadge Memorial Bridges, 1953; 1991

To Carolina, be a Georgia joined
 Then shall both colonies sure progress make.
 Endeared to either for the other's sake
 Georgia shall Carolina's favor move
 And Carolina bloom by Georgia's love.

Even in colonial days, Georgia's enterprising residents recognized the need to bridge the span of the Savannah River and connect Georgia with her coastal neighbor, the state of South Carolina. The preceding verse, which appeared in an early issue of the *London Magazine*, reflects the desire of early colonists, who apparently helped to improve communication and commerce between the provinces. Hopes of securing a convenient passageway across the river continued into Georgia's statehood, and in 1829, a committee was formed within Savannah's city council to investigate the practicality of constructing a bridge. Although the city appropriated five hundred dollars for completion of the project, it was never executed. It would be more than one hundred years before Savannah would enjoy the benefits of a bridge to South Carolina.

In 1949, a Savannah dentist and amateur mapmaker, Dr. Semon Eisenberg, approached the local Chamber of Commerce with a plan to finance a new bridge across the Savannah River. Many discussions about the venture had taken place, but a lack of funds in the city budget always thwarted the plans. Eisenberg approached his friends on the Chamber with his innovative idea. He proposed a plan to finance a new bridge with a loan that could be repaid with money collected from tolls. The Chamber discussed the proposal with members of the Coastal Highway Commission, an inactive agency that had been chartered in the 1920s to construct the Coastal Highway from Savannah to the Florida border. The commission had no funds available, but it did have a corporate identity that would make the agency eligible for loans. The Chamber of Commerce appropriated five thousand dollars to cover initial surveys and expenses, and a bridge plan was underway.

For the next few years, bridge advocates faced a number of setbacks and frustrations, and it sometimes appeared that the

plan was doomed to fail. The Coastal Highway Commission hired Coverdale & Colkitts, one of the nations' top traffic surveying firms, to evaluate and prognosticate. They counted vehicles and interviewed visitors and estimated that bridge tolls would be sufficient to pay off a loan of \$11 million. Unfortunately, engineers had estimated a cost of \$18 million for the desired four-lane structure. It was evident that the city would have to settle for a two-lane bridge. There were other setbacks, but the bridge was finally constructed and completed in early 1953. The state of Georgia contributed \$2,100,000 to the project, and another \$12,500,000 was raised by issued of revenue certificates to be paid by the tolls. In March of 1953, Mrs. Eugene Talmadge pulled the lever that dropped a pile drive on the first pile. The bridge would be named after her late husband, the former governor who had fought for additional funds when necessary. The new Eugene Talmadge Memorial Bridge represented the biggest bridge-building project ever undertaken in Georgia, with a length of 1.85 miles and a height of 135 feet. Highway officials predicted that 2,059,000 vehicles would cross the span in 1955. In 1975, the bridge debt was retired; toll booths were removed in 1979.

For more than thirty years, the Talmadge Bridge served Savannah well, but the years also saw the arrival of new corporations and bigger ships. The old Talmadge Bridge prevented the passage of many large freighters, a fact that could have cost the city millions in revenue. In 1983, the problems with the old structure became headline news, when Admiral William M. Callaghan struck the Talmadge, shearing the underside support beams. The accident closed the bridge temporarily and cost the city more than \$500,000 to repair. Talk of a replacement bridge began immediately. In 1984, the Georgia legislature set aside \$36 million in state funds, to be used when federal funds became available.

Once again, plans for a new bridge faced many roadblocks, including a 1987 presidential veto of the highway bill that targeted funds for the project. The Senate voted to override the veto, however, and Savannah celebrated the opening of a new Talmadge Bridge in 1991. The new structure, a graceful addition to the Savannah skyline, was featured on the cover of a 1991 issue of *Engineering Review Magazine*. The "cable-stayed" cantilever structure is 2,039 feet long, and features 417-foot towers. The feet of stay cables and 2,800,000 pounds of H-piling. The total cost

of the project was \$25,702,000. State Senator Tom Coleman of Savannah called the new bridge a "great economic boost for the port...and state as a whole." The chairman of the Savannah Port Authority expressed that the new bridge would assure a "bright future" for the city. On September 8, 1991, the impact of the new bridge was brought to light when the Savannah Morning News reported that Cho-Yang Giant had that day "sailed easily under the new bridge." The ship was one of the new class of container ships that would be arriving in Savannah, and has helped Savannah rapidly become one of the nation's busiest and fastest-growing port cities.

Today's Talmadge Bridge has quickly earned a place as a symbol of a modern and economically-competitive Savannah. It's a wonder, then, that the city managed for over 220 years without such a structure.

— GF

The Georgia Ports Authority: Georgia's Passport to the World, 1948

Georgia's close proximity to the Atlantic Ocean has always been her commercial lifeline to the world and the preservation of that vital link has been a priority since the colony's inception. However, it wasn't until the creation of the Georgia Ports Authority in 1945 that a coordinated statewide preservation effort became a reality. GPA aimed to modernize Georgia's ports and provide the state's economy with a stable and prosperous shipping industry that would rival other modernized ports.

Savannah, with its well protected deep-water harbor, has been a significant port since the founding of the city in 1733 when the first group of English settlers arrived on the Anne, a 220-ton vessel. Early cargoes coming into the city consisted chiefly of military supplies and finished products from England. Exports destined for England included raw materials such as indigo, cotton, hemp, tobacco and furs. At the turn of the nineteenth century, Georgia could boast two additional ports of significance—Darien and St. Mary's, both centers of the naval stores industry. However, with the coming of steamships and the development of railroads in the 1820s, both southern Georgia ports lost their commercial

prestige and were reduced to supplying seafood for the canning industry. Brunswick struggled to maintain its port and after fifty years showed signs of recovery and potential prosperity. During the antebellum period, cotton reigned supreme as Savannah's number one export and earned the port city the title of "King Cotton Port of the World." (This seems particularly appropriate as Eli Whitney's cotton gin was invented on a site now owned by the Georgia Ports Authority.) By 1855, cotton represented 89% of the \$20 million worth of exports shipped from the port of Savannah. Although the Civil War brought drastic reductions in commercial shipments, by the 1870s cotton had regained its position as the number one export. Later in the nineteenth century, the cotton industry moved west and the naval stores industry moved south, the former became the city's most important export. From the 1880s to the 1930s, Savannah was the center of that industry.

During the 1920s, state leaders who foresaw the future direction of industry and commerce began to explore measures to attract international trade to Georgia's ports. Due to the loss of cotton exports, deforestation and timber resources, outdated and inadequate docking and warehouse facilities, and lack of cargo handling equipment, state ports became stagnant and continually lost business to northern ports. By 1935, foreign lines controlled a full two-thirds of domestic shipping.

In the spring of 1948, concerned businessmen and government officials formed the State Port Development Authority (later shortened to Georgia Ports Authority), an enterprise designed with the specific intent to strengthen Georgia's share of the southeastern shipping industry. The group launched an intensive statewide publicity campaign that advocated the construction of state owned port facilities. Hoping to secure political support from the entire state, the founder of this initiative, General R.E. Fowler, extended the scope of the project to include all inland ports and navigable streams. His \$15 million appropriation request for the construction of new port facilities was granted by the Georgia legislature in April 1948. With those funds, the GPA purchased 407 acres of the U.S. Army Quartermaster's Depot in Garden City for \$808,100. The GPA's goals were threefold: to increase the dispatch of movement on the rivers, augment the economy of handling, and ensure the full protection of shipping goods. These initiatives were successfully implemented within the first decade

of the operation.

By 1960, the Georgia Ports Authority had constructed economically viable ports in Brainbridge, Augusta and Columbus, and further extended Savannah's holding into Garden City. The GPA also established an office to solicit new business from Chicago and pledged to expand and modernize existing facilities to ensure continued service to customers.

In 1987, the GPA experienced a crippling economic setback. U.S. Lines, the company responsible for forty percent of GPA's cargo movement and sixteen percent of its annual revenue, declared bankruptcy and ceased shipments to Europe and the Far East through Savannah. Fearing the collapse of Savannah's shipping industry, the GPA laid off one-third of its workers. Six months after this crisis, the U.S. Senate approved a bill that appropriated nearly \$90 million in federal aid to the Savannah and Brunswick ports.

The generous government appropriation was only the first step in reviving the GPA. The early 1990s saw very few ships sailing up the river, and some of the major lines didn't bother shipping through Savannah at all. However, in 1995, the management of the Port of Savannah was handed over to Doug Marchand, former port director of Galveston, Texas. Marchand galvanized what was once a struggling port into a booming facility.

Several factors explain this success. First was the dramatic increase in imports from Asia. The largest ports at the time, Los Angeles and Long Beach, California, were unable to cope with the shipments that were flooding their terminals. The East Coast ports started taking up the overflow. Georgia allotted the ports more than \$500 million over the past decade to expand docks and rail yards, and is continuing to provide funds for the rebuilding of terminals that are to be capable of handling double the volume over the next ten years. Another factor was Marchand's new emphasis on the warehousing business. In order to draw retailers to Savannah, he and other officials convinced The Home Depot, (1997), Wal-Mart (2001), the Dollar Tree, Inc. (2001) and other importers to build new distribution centers near the Port of Savannah, which help lure traffic away from other U.S. ports. Target Corporation soon will its own distribution center, adding another two million square feet of warehouse space in 2007. The GPA also has developed new efficiencies in cargo handling, which enable

truckers to haul up to eight containers per day where other ports were only able to haul five at the most. By 2004, the Port of Savannah saw 1.7 million cargo containers pass through, a far cry from the 550,000 of 1994. The GPA recently announced that Savannah had passed Charleston and Norfolk, and now is second only to the Port of New York and New Jersey among eastern container ports.

These developments have other implications. In 1999, the Water Resources Development Act was passed enabling the deepening of the Savannah River Navigation from 42 ft (12.8m) to 48 ft (14.6m). Environmentalists stated that this project, known as the Savannah Harbor Expansion Project (SHEP), would cause salt water from the ocean to come further up the tidal river, destroying the marshes as well as a major drinking water source. Important historic resources may also be threatened.

In response to these worries, the GPA agreed to launch a Tier II Environmental Impact Study (EIS), which would be managed by a group made up of representatives from the following groups: the GPA, the U.S. Army Corps of Engineers, state and federal resource agencies, cities of Savannah, Tybee and Hilton Head, environmental and public interest groups, maritime community, and the interested parties from the public. This group, the Stockholders Evaluation Group (SEG) meets on a regular basis to assess the progress of EIS. The GPA has agreed on holding off any decisions concerning the deepening of the river until the EIS has been successfully completed.

Competitors are challenging Savannah's recent success. For instance, Houston has been copying the "Marchand method" and is wooing retailers to build distribution warehouses near its port. Closer to home, officials in Jasper County, South Carolina have been proposed a \$450 million container port on the other side of the Savannah River, fifteen miles closer to the ocean. Thus far, this proposal currently lacks the necessary funding and government approvals.

The Port of Brunswick has experienced a similar business boom, although not one as dramatic as the Port of Savannah. In 1986, International Auto Processing opened in Brunswick. Since its opening, it has processed over 2,000,000 automobiles. This in itself is a great influence on the port's success, but there have been other changes that have helped as well. In 2002, the Sidney Lanier



Great Dane Trucks and Trailers

Bridge was completed by the Georgia Department of Transportation. This new bridge has a 185 foot clearance to allow for the passage of larger ships and is the longest bridge in the state.

—HL, COS, and SC

Great Dane Trucks and Trailers

Great Dane's origins date back to 1900, when its predecessor company, the Savannah Blowpipe Company, began to produce sheet metal blowpipes—tubes used for forcing air or gas into a flame to concentrate and intensify heat. In 1931, the company's name was changed to Steel Products Company, and began to manufacture transport trailers. The company was pioneer in the refrigerated trailer market, beginning with models that used gas-powered fans to blow cool air from wet ice bunkers across the trailer bed. During World War II, the Steel Products Company won a \$1.5 million contract from the Army Corps of Engineers to engineer and manufacture heavy trailers for the military. After the war, the company produced lightweight aluminum trailers that were especially successful in the Florida perishables market. In 1958, the Steel Products Company changed its corporate name to Great Dane, the name already used for its leading brand of trailers. Over the past several decades, the company repeatedly has acquired smaller firms and expanded manufacturing operations.

Great Dane is considered to have the highest quality transport and trailer equipment in North America because of their extensive engineering and testing processes. In their early attempts at product testing, Great Dane workers overloaded 45-foot trailers with 65,000 pounds of solid concrete blocks. Once loaded, the testers would shake and bounce the trailers up, down and sideways. Current testing has evolved with the help of a simulator that is said to be one of the most advanced pieces of equipment in the trucking industry. The simulator mimics real conditions that would be found on the road, including smooth pavement, potholes, railroad grade crossings and bridges. It does this with shocks and vibrations that are set off by underground activators. The simulator is monitored by a control system that feeds the information gathered during the simulation into a computer, which in turn interprets data. The foundation for the simulator is twelve feet thick con-

crete on top of 75 twenty-ton pilings that are driven 35 feet into the ground. Without this foundation, the force of the simulator would shake apart the neighboring buildings. The simulator can inflict ten to twelve years of punishment on a trailer in just a few hours. In addition to tests for fatigue, the trailers are tested for the retention of heat and cold. After the data has been gathered about the test, the Research and Development Department inspects the trailers and suggests ways of improving them.

Great Dane continues to focus on road trailers as their main product. Trailers manufactured at the Savannah plant include over road, dry freight, cargo, flatbed trailers (steel or composite, extendable or not) and refrigerated vans for the transport of perishable goods. Great Dane also manufactures trailer chassis and cargo containers used in international shipping. In recent years, the company has introduced a new "PunctureGuard" and "ThermoGuard" thermoplastic liners; a new line of "Freedom" flatbeds engineered from a combination of steel and aluminum; and a new semi-insulated van for hauling temperature-sensitive loads like candy and chemicals.

The company has continued to expand in recent years and acquired new manufacturing facilities. Great Dane now has plants in Brazil, Indiana; Danville, Pennsylvania; Greenville, Mississippi; Memphis, Tennessee; Terre Haute, Indiana; Wayne, Nebraska; and Savannah. In all, Great Dane continues to be a strong presence in the Savannah economy with an interesting and colorful history.

—NVL

US Highway 80, 1927

A new thoroughfare that connected the rural Southern communities of eastern Georgia to San Diego and the Pacific Ocean, US Highway 80 provided smooth and direct travel through the Deep South and Louisiana bayou, and across the vast state of Texas and the Arizona desert. The highway, which served as a link between the largest cities in the South, bringing economic benefits to Georgia's small towns, was a great improvement on Georgia's current network of roads. The region relied so heavily on the highway that its eventual decline in popularity had similarly negative effects, particularly those towns that claimed

US 80 as their "Main St.," which traveled directly through their downtown districts.

Travel through Georgia prior to Highway 80 was anything but direct. Over five thousand miles of state roads formed a chaotic and poorly marked mesh that blanketed the state from the coast to the Alabama line. In a comprehensive road guide circulated by the State Highway Department of Georgia in 1921, directions for travel from Columbus to Savannah took up no less than eight pages and included instructions that employed roadside landmarks as reference points, such as "pass brick school on right" and "cross small stream." The State Highway Department claimed it "believed [the roads] were correctly logged and mapped," but knowingly admitted to mistakes and actively sought any corrections the public might have. Not only were the bulk of the roads unpaved, but rain made craters and dips in the thick Georgia clay, leaving them nearly impassable.

In the first half of the twentieth century, Savannah was a railroad hub, major port on the east coast, and popular tourist destination, necessitating easy transportation routes in and around the city. Train service by the Central of Georgia Railway to Savannah Beach at Tybee Island, which would later become the eastern-most point of US 80, began in 1897. In 1923, the million dollar Tybee Road was opened, running parallel to the railroad eighteen miles from Savannah to Tybee Island. The two ran simultaneously for ten years, before the popularity of the automobile outweighed the need for the railway. The new Tybee Road increased to the accessibility, in turn adding to the popularity of Savannah Beach as a tourist destination for Georgians and other vacationers along the east coast. Savannah citizens saw the success that was achieved through improved transportation, and looked to a new interstate highway to facilitate tourism.

The citizens of Savannah had been rallying for a transcontinental highway since 1914, when the Automobile Club of Savannah conceived of the Dixie Overland Highway, an east-west road that would cut through the southern states from Atlantic to Pacific. The Dixie Overland Highway Association was formed on July 17, 1914 and worked diligently to promote the road. By 1918, they had attracted the attention of the Governor of California and representatives of the San Diego Chamber of Commerce. With the help of efforts on the west coast, coordinated by Colonel Ed

Fletcher in San Diego, the Dixie Overland Highway slowly became a reality. In April 1925, the Joint Board on Interstate Highways, including 21 State Highway officials and three representatives of the Bureau of Public Roads, met to identify the country's main interstate roads and devise a system for numbering them. At the time, there were nearly two hundred and fifty named highways that created a complicated maze across the United States, including the Victory, Lincoln, and Dixie Overland Highways. When the Joint Board completed its report for a new numbered system in October 1925, it identified US 80 as a major highway from San Diego to Savannah, retracing and replacing the pieced together path that had formerly been the Dixie Overland Highway.

What existed of the Dixie Overland Highway was in poor condition, with only five percent of the road being of hard surface when Colonel Fletcher set out on a transcontinental promotional trip to muster up support for the newly proposed US 80, from San Diego to Savannah from October 20 to 23, 1926. He completed the trip in three days, and one month later the states approved the US numbered plan. At 2,726 miles, US 80 became the official highway from Georgia to California, via Alabama, Mississippi, Louisiana, Texas, New Mexico and Arizona. Its success had a profound effect on the small, rural towns in Georgia that now found themselves stops on a major thoroughfare crossing eight states. In addition to the roadside motel, US 80 and the country's obsession with the automobile gave rise to new restaurant forms, including the highway coffee shop, the drive-in, and the outdoor walk-up.

Highway 80 underwent many significant changes following its launch. In 1929, two years after US 80 was approved, the official eastern terminus of the highway was extended eight miles to Tybee Island, including the Tybee road. In 1964, US 80 lost its status as a transcontinental highway, when California renumbered its highways and the state's section was removed from the log books. In 1989, New Mexico requested that its section of US 80 be eliminated, as did Arizona. Finally, on October 12, 1991, the western terminus of US 80 was officially declared as Dallas, Texas. The loss of the highway in four states was due largely to a decline in its use, as air travel became more affordable and grew in popularity, and larger, more efficient interstates that bypassed small town America emerged.

The Dixie Overland Highway, and later US 80, revolutionized the South. The highway served as a beacon of light from coast to coast, symbolizing the efficiency and speed at which the people of the nation were yearning to move.

—ss and mcg

Savannah State Farmers' Market, 1953

The need for a wholesale farmers market in the Savannah area became pressing in the first half of the twentieth century, culminating with the destruction of the historic City Market on Ellis Square in 1950. The city of Savannah saw the opportunity to benefit from good trade relationships with its outlying neighbors, facilitated by the development of paved roads crossing the state, such as Highway 80, and bridges connecting the South Carolina low country to coastal Georgia. By 1933, the local Chamber of Commerce had secured 2,500 associate memberships from nearby communities, and Savannah citizens felt they could no longer neglect the agricultural possibilities of forming a central market for the surrounding rural lands. The market at Bay Street Extension closed in August 1946, leaving the Farmers Market Association with 1,300 active members and nowhere to sell their goods.

Over the next few years, the necessity of reestablishing a wholesale farmers' market for the Savannah area was brought to the table many times, and multiple committees were created by the city to explore the topic. In 1948, an extensive plan was proposed by the United States Department of Agriculture for a new Savannah Farmers' Market. However, it wasn't until 1951, just after the old Ellis Square market was slated for demolition to make way for a parking garage, that negotiations on the ten and a half acre strip of land in Garden City were finalized.

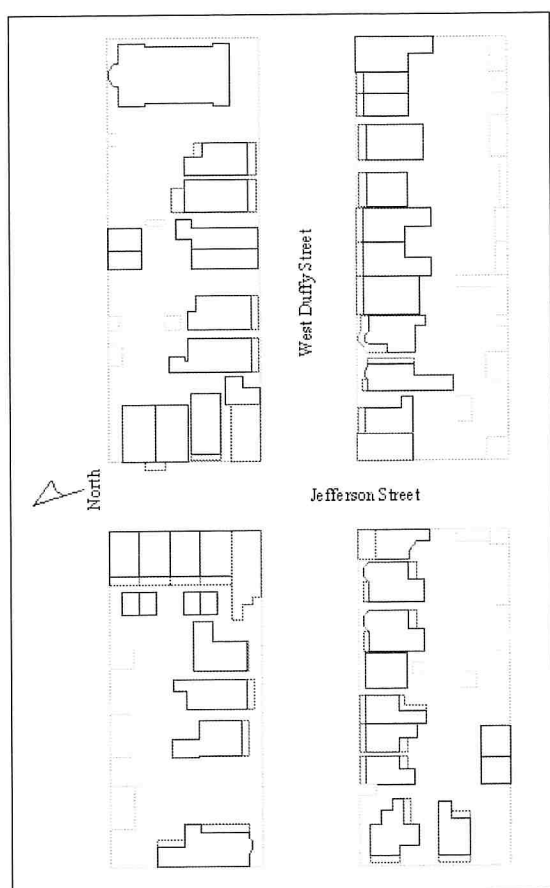
The current Savannah State Farmers' Market opened in May 1953 to a crowd of two thousand local residents, sited on Highway 80, the major thoroughfare across Georgia. The highway easily drew crowds from surrounding rural counties, like Bulloch, Bryan, Wayne, and Tattnall, as did the new market's improved facilities. While the sheds at the Bay Street Extension market enclosed by corrugated tin, the stalls at the State Farmers' Market were brick and included dock high loading areas to facilitate "drive- thru"

shopping, a modern convenience impossible at the downtown markets. In addition, because the market was erected at the height of the Korean War, a helipad was placed on the auction house, in the event that produce would need to be picked up and dispersed throughout the South.

The market flourished throughout the 1950's and 60's. In March 1954, after having been open for just over ten months, the state commissioner of agriculture issued figures showing over four-million dollars in sales. The market hosted promotions like water melon eating contests on the weekends during the busy summer months, and became a central meeting spot for much of southeast Georgia and the low country in the second half of the twentieth century. Farmers brought their goods to the market and left only when the entire lot was sold. Most camped out at the market, and until 2000 a barbershop and showers were located on the premises for their convenience.

Today, the Savannah State Farmers' Market continues to do over \$12 million dollars in sales annually, but is threatened by the contemporary "one-stop shopping" society. Furthermore, only twenty-five percent of the produce sold at the market is Georgia grown. Manager Vicki Sykes acknowledges a steady decline in the number of residents that visit the market in the nearly thirty years she's been there. In 1950, Georgia had over one million farmers, but by 1980 the state claimed only 121,089 in its farming population. She encourages all to watch for the negative effects of urbanization, recalling that by 1982 nearly 60,000 acres of land in Georgia had been converted into nonagricultural uses, much of it considered prime farmland.

Sykes, along with much of the region's agricultural community, works to promote knowledge about the state's declining agricultural resources and the need to buy Georgia produce. The market continues to hold promotions similar to those of the last fifty years every summer, including the popular watermelon eating contest. Each fall, nearly five hundred school children from the greater Savannah area come to the market to learn about farming and agriculture and lost regional practices which have been lost, like cane grinding.



Center from 1961 to today. The apartments in the upstairs are still in use, though not by the owners of the stores nor the owners of the building.

221 ½ W Duffy Street (Southeast Corner)

The building located at 221 ½ W Duffy Street (Southeast Corner) remains almost unchanged to the present date (Fig. 9). It was originally constructed as a two-story building, with a commercial space in the western half of the first floor, in 1885 by Mrs. Emma Nagle. This building also has a simplified Victorian look along with the rest of the neighborhood. Two large storefront windows flank the beveled corner with double entrance doors to the store. A decorative cornice is located between the first and second story. The entire building has horizontal clapboard siding painted light blue. Decorative features, such as the cornice, eaves, brackets and porch balustrade, are painted white. A recessed porch on the east end of the north façade serves as a covered entry to the apartments. It is unclear how the residential space was originally divided, but it is likely the area located above the store was one apartment and the eastern two-story portion was another apartment. There are now at least three apartments located in the building along with the store.

Typically there was a grocery store at 221 ½ West Duffy Street (Southeast Corner) throughout its history and was likely built for that purpose. A store has been located there probably from 1885, but at least 1888. What kind of store it was could not be determined until 1901 when Benjamin Gails took ownership of the property. Though not listed as a grocery store, Benjamin Gails, a grocer, owned and occupied the building, so it is likely he ran his grocery store out of this building. Alex Kronstadt, another grocer, bought the property in 1919. Again, although the building is not listed as being a grocery store, Alex Kronstadt owned and occupied the building, up until 1927. The next major occupancy was Sheffield's Grocery from 1934 to 1955. Rutkin Grocery, 1961 to 1979, was the last grocery store to operate in this building. Mortin Rutkin owned the building and ran the store, but instead of living there he rented out the apartment spaces. In 1979, Mortin Rutkin died and the property was sold. The store remained vacant for the

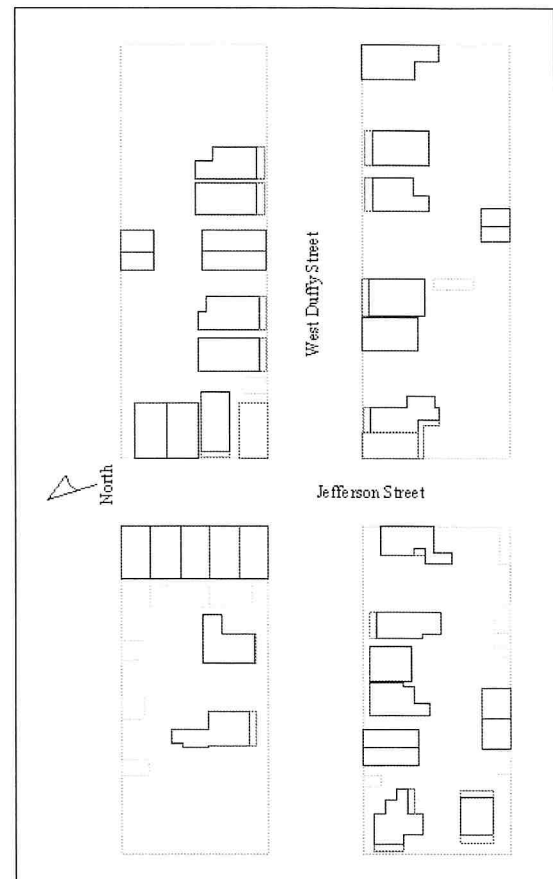
next 13 years.

The life of these grocers would not have been easy. The financial reasons Ross Novelli gave may have been the basis for some choosing this lifestyle. As the historian Ellen Beasley has noted, the owner of a neighborhood grocery store would typically rise prior to 6:00 a.m. when the store opened to make it to the market to buy produce and meat for the day. The grocer would buy only what could be sold on that day. When the store opened, people would come to buy fresh milk and bread for their breakfast, and also food for lunch which they would take to work. Next to come in would be housewives of the area for their afternoon and evening meals. Corner stores were convenient and refrigerators, considered an elite luxury item, were not widespread, so people made trips to the store multiple times a day. The day of a grocer may end at 9:00 or 10:00 p.m. still leaving regular household chores to be done after the doors are closed.

The present store, Johnny's Squeeze Inn Confectionary Notions, run by John Carter, took up the space in 1992 and remains there to the present date. This small business serves coffee, sodas, candy, ice cream and "thrills," homemade popsicles. —he also sells "notions, small practical items such as sewing materials, batteries and headache powders." One of his busiest days is Sundays because there are several churches in the area.

305 West Duffy (Southwest Corner)

305 West Duffy (Southwest Corner) is the newest of the corner stores (Fig. 10). Numerous improvements took place on this property through many of its early years. Originally a small residential house was built on the lot, set back a considerable distance from the corner. On the 1898 Sanborn Map a store space was attached to the front of the residence, and a bake oven was built in the rear. The present building was constructed in 1913 for Jacob Kraft as a "two-story wooden frame house and bake shop," on a brick foundation and covered by a hipped roof. This building underwent a restoration between 1998 and 2000 and is in the best condition out of all the corner lot buildings. This building also demonstrates a simplified Victorian style. Almost a mirror image of 221 ½ West Duffy Street (Southeast Corner), half the first floor,



on the Jefferson Street side, is a corner store. A recessed porch with a balustrade, allowing for a covered entrance into the three apartments in the building, sits to the west. Originally the entire residential portion may have been a single family dwelling. The building as a whole has horizontal clapboard siding painted mint green with white decorating features, such as door and window surrounds, and an eave. During the most recent rehabilitation the store received a modern storefront, with the entire corner location being made of glass with metal supports. The corner location has a decorative cornice between the first and second floors, however, unlike the other stores this detailing is limited to above the storefront windows.

The majority of development and use of the property is due to the Kraft family, which owned the property from 1890, and ran it as a bakery from at least 1898 until 1961. By 1916, the Kraft family had built the present building on the property and also added another bake oven. This suggests the bakery had so much business they needed to produce more and expand, implying the neighborhood was thriving. Different members of the Kraft family ran the bakery over the years. At least one member of the Kraft family lived in the building until 1951. Residents would have known this family by name, since they were there for over 70 years. The family coming and going would have kept this an active place. The long work day of the baker is comparable to the grocer's, with family members working in shifts.

The next and last official business to occupy the space was Joe's Grocery in operation from 1962 to 1972. The operator lived nearby at 215 West Duffy Street. This shows a classic example of competition between entrepreneurs. Rutkin Grocery, across the street, managed to outlive this grocery. This was accomplished partly through quality of service but also because of the familiarity of use, the residents had collectively bought groceries in that space for over 70 years. The only other business on the property was Thompson's Garage, owned and operated by Carl L. Thompson from 1979 to 1985. The bake oven on the lane was torn down to accommodate the concrete block building for the business. Carl L. Thompson owned the building from 1974 to 1997. He lived next door at 307 West Duffy Street from 1967 to 1997, as an active resident of the neighborhood as well as a business operator.

This was an active neighborhood before the 1950s. No less

than 17 stores sat in the immediate area by 1950. There was never a matter of what or if stores would be in these spaces but rather who would run them (Fig. 6). People walking to the stores would definitely energize the neighborhood. An aspect of liveliness in the neighborhood is that over 75 per cent of the houses have front porches on Duffy Street from Montgomery to Barnard (Fig. 12). These would have obviously been used during hot weather. After work and just before dinner, people sat on their porches, while others would went to the stores for some necessary items, and some took strolls and talked to their neighbors. This would have been an active, bustling, gossiping community just as any good community is.

The Life of the Neighborhood

Residents rose early in the morning. Men may be the first to enter the neighborhood, either for work or for the store to buy milk and other items. Children leaving for school would amuse the residents with their walking and playing. All through the day neighbors would go to these stores for things they needed. Daily essentials were at their fingertips, with a bakery, grocery and drugstore. Hardware and other specialty shops were in walking distance for other needs. These outdoor activities would create a lot of interaction between neighbors. These people were each others friends, and they cared about each other. They depended on each other and the stores. This neighborhood was very lucky to have such dependable, longstanding store types.

Change on the Corner

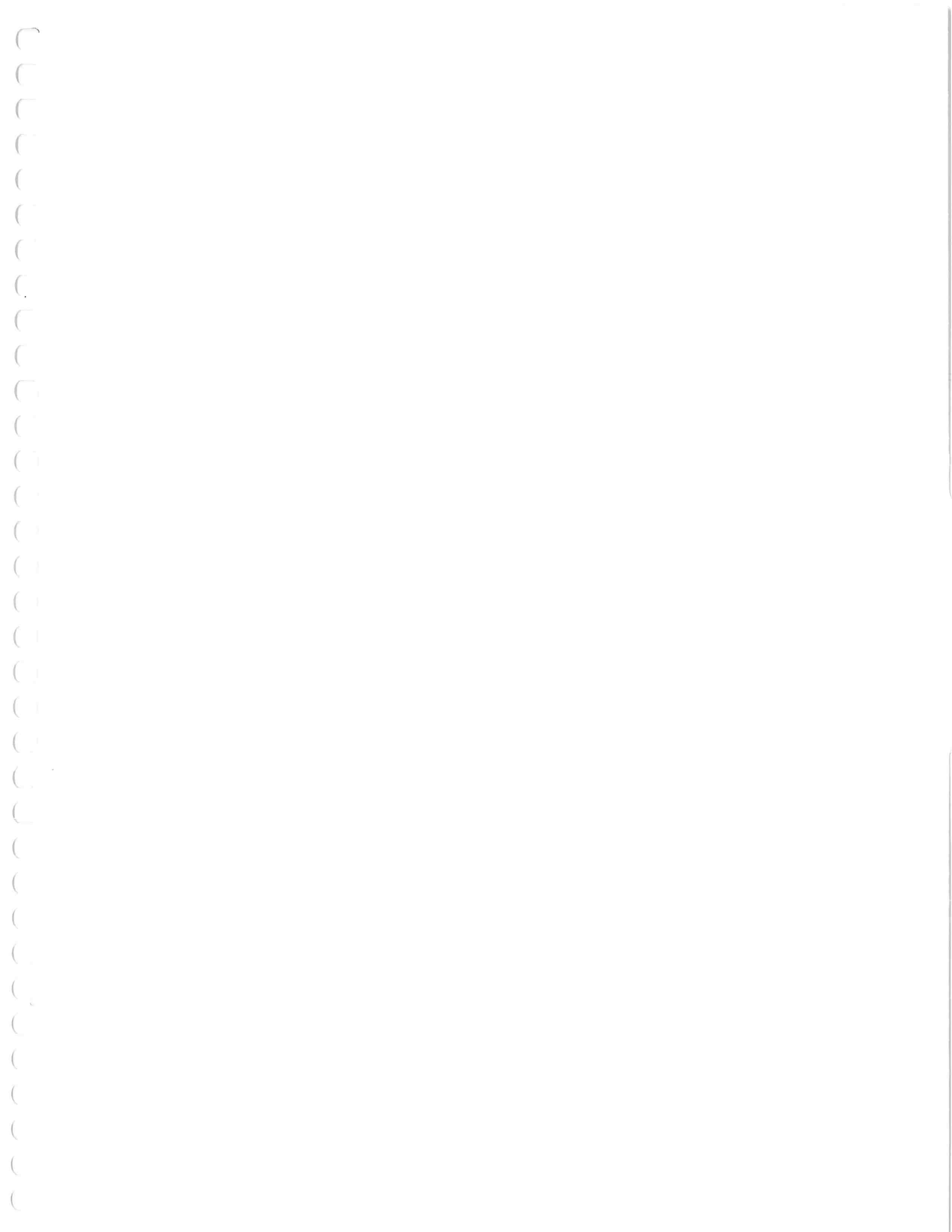
Technological advances along with the concept of mass production greatly effected corner stores in the United States. The first big hit was the introduction of the household refrigerator in 1927. Due to mass-production and competition between manufacturers, prices fell and this once elite product could be purchased by all. An advertisement for a refrigerator in the 1930s was directed at "ordinary folk... focus[ing] on the saved money by using electric current economically and preserving food (Fig. 13)." Though wide spread use was slow at first, by the 1940s 44 per cent of households had a refrigerator. Popularity grew and now nearly every house has

one today. The stores now only had to be visited once or twice a week, resulting in less than sufficient support for the corner stores, and a dramatic change in neighborhood life.

Even more dramatic, the widespread introduction of the automobile, between 1920 and 1926, caused the stores to struggle for survival. By 1950, Sanborn maps show 27 auto garages in the immediately adjacent blocks to the lane, with many more on neighboring blocks (Fig. 14). Not only did most corner stores not have any off street parking, but people no longer had to shop there. They could get in their cars and drive to other stores to do their shopping. This mostly became a problem for neighborhood stores in the 1950s and 1960s with the introduction of supermarkets. Supermarkets could offer lower prices and a wider selection of products, thus taking business away from the neighborhood store. People could buy larger amounts of food in supermarkets and then go to the corner store when they find something is needed immediately.

Another factor is that neighborhoods could not support all the businesses that had grown in them over the years. Naturally some stores would have had to close. This intersection managed to keep a grocery store, a bakery and a drugstore until 1950. After this point businesses began to dwindle, losing most activity by 1970, although one grocery store stayed until 1980. The sight of these store spaces being vacant could not have been good for the community, especially for those who had seen the area thrive. Also the lessening of trips to the store eventually had an effect on the community. With residents leaving their homes less, they would have interacted less with other residents living in the community.

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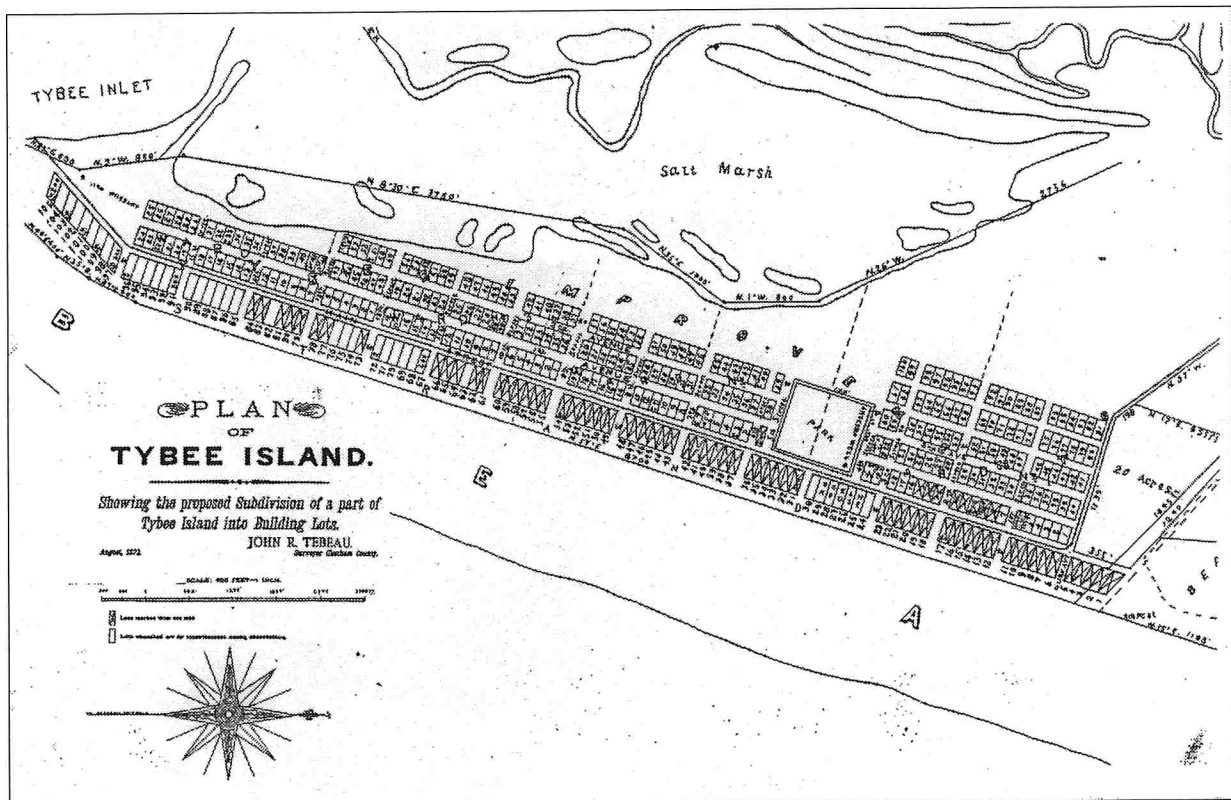




Tybee Island Tour

Tybee Island General History

ROBERT. A. CIUCEVICH, Quatrefoil Consulting



Colonial and Antebellum Tybee

The first known development by Europeans on Tybee Island occurred during General James Oglethorpe's founding of Georgia in 1733. Oglethorpe planned a number of fortified, self-sufficient settlements on the outlying perimeter of Savannah. These villages would guard all overland and river-borne approaches to the colony. Because of the island's key location at the mouth of the Savannah River, the settlement on Tybee was to be the colony's first line of defense against river-borne invasion.

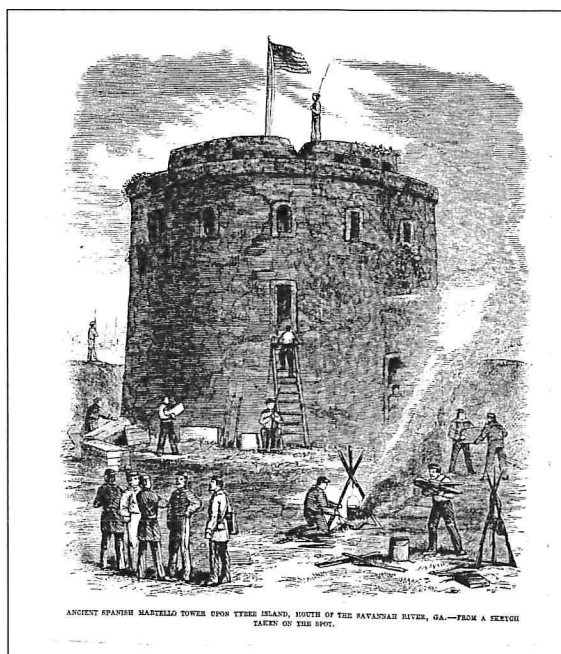
The settlement was short lived, however, as Tybee's soil proved incapable of supplying enough food to sustain the colony and living conditions on the island were abysmal, due in large part to the fact that most of the lots were primarily marsh and wetland. The settler's health began to fail, and by the end of 1734, half of the settlers had died of disease. Because Oglethorpe and his officials did little to help the remaining settlers (and instead attributed their problems to excessive drinking), all but one of the settlers were either dead or had abandoned the colony by 1735.

In 1736, workers from Savannah completed work on the lighthouse that was begun by the settlers. The 90 ft tall daymark was octagonal in shape and was constructed of brickwork and cedar piles. In 1742 a second lighthouse was constructed, replacing the first daymark, which was swept away by a storm. The structure was 94 feet tall and had a flagstaff that hovered over the top of the beacon. In 1748 a full time pilot was hired to assist ships coming down the river. Aside from the river pilot, Tybee was un-inhabited.

In 1768 a lazaretto (Italian for pest house), or quarantine station was erected on the westernmost tip of Tybee. Passing ships that had slaves or passengers aboard who were sick or infected with disease were left at the station's hospital to be treated before being allowed into the city.

A third lighthouse was constructed in 1773, replacing the existing daymark, which was in danger of being washed away by the tides. The structure was 100 feet tall, built of wood and brick, and was lit with spermaceti candles. This was Tybee's first true lighthouse.

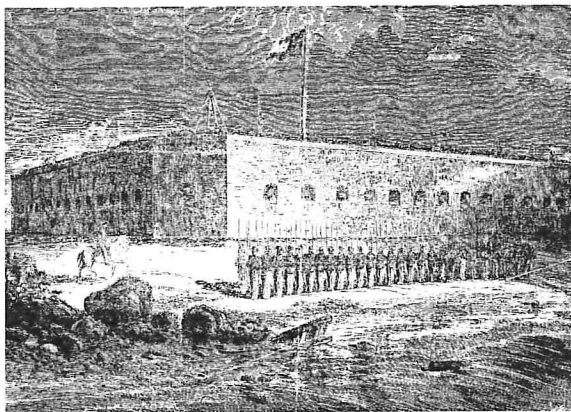
During the Revolution a Tory settlement was established on the island, as many loyalists and their families fled to Tybee to escape persecution by the patriots who had gained influence in the city. Shortly after the capture of Savannah in 1778, the British built and garrisoned a fort on the island called Fort Tybee that was located next to the lighthouse. During the evacuation of Savannah in 1782, it was from Tybee that the British boarded ships bound for other British territories.



In order to guard the entrance to the Savannah River, the U.S. Government commissioned Isaiah Davenport to construct a coastal defense battery on Tybee in 1815. The battery that resulted came to be known as "The Martello Tower (the design and name was derived from similar batteries built on the coast of England). Situated on the beach in front of the lighthouse, the tower was round and had thick tabby walls. On top of the tower a cannon was mounted on a swivel, allowing the weapon to be fired in all directions.

With the arrival of the Union blockade of ships in the fall of 1861, Confederate forces were withdrawn from the sea-islands and all outlying positions. Because Fort Pulaski,

Savannah's chief defense against waterborne attack, was believed to be invulnerable to bombardment from Tybee, the island was left undefended. Almost immediately after the evacuation of the island, plans were made by Union Forces for the reduction and capture of Fort Pulaski utilizing Tybee as the main point of attack. After communication and supply lines between Savannah and the fort had been severed, a series of eleven earthwork batteries were constructed that extended from the mouth of Lazaretto Creek and continued eastward along the coast of Tybee. Two of the batteries were equipped with newly developed rifled cannons. During the April 1862 siege, the overwhelming performance of the rifled cannon in the reduction of the fort far outweighed the expectations of the attackers. After a 30-hour bombardment, the walls of the fort were breached, and the defenders surrendered. The siege and reduction of Fort Pulaski from Tybee marked the first effective use of rifled cannon against a masonry fortification, thus rendering these types of defenses obsolete.



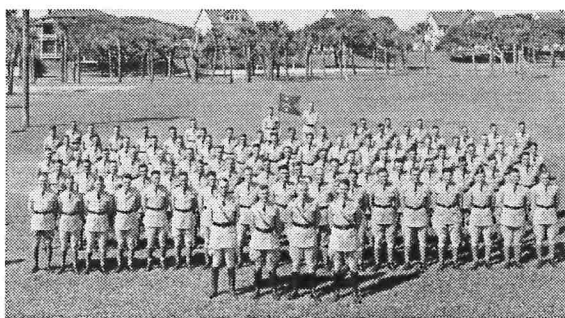
Fort Pulaski

Following the end of the Civil War, Tybee Island remained occupied by Union troops until 1867. During this time, efforts were being made by the U.S. Lighthouse Establishment to repair or rebuild lighthouses that had been destroyed or disabled during the Civil War as a policy of the Confederate Government to prevent their use by Union forces. In 1862 a raiding party of the Montgomery Guards

from Fort Pulaski destroyed a major portion of the Tybee Lighthouse by igniting a keg of powder on the third floor of the tower. The U.S. Lighthouse Establishment decided to rebuild the lighthouse utilizing the lower sixty feet of the old structure that remained standing. The new lighthouse was completed in 1867 and is a completely fireproof, 150-foot tall tower constructed of masonry and metal. A cast iron and glass cupola at the top of the tower houses the lighthouse's first order Fresnel lens, which magnifies the light output of a 750 watt bulb to 30,000-candle power and is visible for eighteen miles.

Fort Screven, 1897–1944

As part of a nationwide effort to improve coastal defenses, the U.S. Army Corps of Engineers announced plans for the construction of a new fort on Tybee in 1872. In 1875, 205 acres were acquired by the federal government on the north end of the island for the establishment of a military reservation. The northern end of Tybee was chosen because of its historically recognized strategic location for the defense of Tybee Roads, Calibogue Sound, and the City of Savannah. Fort Screven, an Endicott Period or "Fourth Order" fort, was one segment of a network of coastal defense batteries conceived during the period of Caribbean and Pan American unrest of the 1890s and constructed along the eastern and gulf coasts to protect major cities and ports from naval bombardment and blockade. The first phase of Fort Screven was constructed from 1897 to 1904 as an Army Coastal Artillery Station. The post consisted of six poured-in-place, reinforced concrete gun emplacements; an officer's row of housing and headquarters buildings; a fort village including a senior non-commissioned officers row of housing, non-commissioned officers housing, enlisted men's barracks, and post service buildings; a quartermaster's area including storage, service, and office buildings; a post hospital; a regimental parade ground; and landscaped grounds with streets and pedestrian paths. The fort was constructed at the same time that Tybee was developing as a popular summer beach resort.



Company B, 8th Infantry

In 1924 Fort Screven became the Headquarters of the 8th Infantry returning from Europe. The fort's transition from a Coast Artillery Station to an infantry post occurred at a time when coastal artillery batteries across the nation were being dismantled as the advent of aerial warfare had rendered them obsolete. After the Eighth Infantry Regiment was assigned to the post, Fort Screven became a training command for the Citizen's Military Training Program (CMTP) for Georgia and north Florida. Each summer, as part of their duties, soldiers of the Eighth Infantry trained hundreds of CMTC troops one month and army reserve officers the following month. CMTC troops and army reserve officer trainees would be housed in tent camps located in the open areas of the post near the battery area. This army training program, which was conducted each summer at Fort Screven until 1941, was the forerunner of the Officer's Candidate School Program instituted at the beginning of World War II.

In the spring of 1932, Fort Screven came under the command of Lt. Colonel George Marshall. With a garrison of less than 400 men, Fort Screven was considered a small assignment, but Marshall welcomed the opportunity to assume his first military-post command. During his tour of duty at Fort Screven, Marshall concentrated his efforts on military training and the necessary house keeping procedures for the post. Under Marshall the appearance of the post was improved through landscape additions and the careful maintenance of the grounds. Lt. Colonel George Marshall's greatest contribution while serving at Fort Screven (1932–33) was his enthusiastic involvement in establishing the CCC

program in the region. With Fort Screven established as its headquarters, Marshall was named commanding officer of CCC District "F" of the IV Corp Area in 1933. Marshall and his staff were responsible for establishing, organizing, and supplying nineteen CCC base camps throughout Georgia and Florida.

During World War II, Fort Screven became a training command center for the U.S. Corps of Engineers Deep Sea Diving and Salvage School, the U.S. Army's only training facility for beginning divers. From 1941 to 1944 engineer units were organized into Port Construction and Repair Groups and trained to clear ports in Africa and Europe of sunken ships and ordinance in anticipation of an impending allied invasion.

Fort Screven was deactivated in 1944.

Tybee: The Long Branch of the South

The development of Tybee as a beach resort in the early 1870s represented a late manifestation of the American coastal resort movement, which gave rise to the establishment of numerous coastal resorts along the North Atlantic coast. These resorts had been in operation for a number of years and had set the standard by offering such amenities as transportation networks, hotels, service oriented businesses, and amusement establishments. Tybee was modeled after these resorts, being referred to in advertisements as "The Long Branch of the South." Like the northern resorts, many private cottages were built on land surrounding the hostilities on lots made available by development companies.

In the early 1870s a group of entrepreneurs formed the Tybee Improvement Company to promote the establishment of Tybee as a seaside resort. In 1873 a daily steamer route to the island was established and a plan for its subdivision into building lots was developed. The Ocean House, the island's first major hotel, was constructed in 1876 in an effort to stimulate lot sales. A wooden tramway was built to transport guests from the steamship pier on the North End to the resort along the oceanfront. The horse railway continued along the Main Street (later Butler Avenue) to the Inlet in order to provide guests with the option of bath-

ing in the clam waters of the Back River. By the 1880's the development of Tybee as a seaside resort was a great success. Many bathhouses, dancing pavilions, boarding houses, and summer cottages were erected along the beachfront close to the hotel.

In 1885 the Tybee Beach Company obtained a controlling interest in the island with the goal of bringing the resort to the next level. It was agreed that a railroad to Tybee was a necessity for further development and in 1887 the Savannah and Tybee Railroad was completed. The train not only cut the traveling time to the island in half (45 minutes as opposed to 1.5 hours), it also (45 minutes as opposed to 1.5 hours), it also made the entire island accessible by offering eight stops between the North End and the Inlet (Back River).



Hotel Tybee, c. 1891

In an effort to encourage lot sales near the southern most end of the island, plans were announced for the construction of another major hotel near the Inlet (or Back River). The hotel, called Hotel Tybee, was completed in 1891. As the stockholders had hoped, lots were sold and summer cottages, boarding houses, and other businesses began to develop around the new hotel.

Tybee became a regional resort when the railroad became a unit of the Central of Georgia in 1890, and then under its direct ownership in 1895. This new affiliation gave the island a direct link to hundreds of towns and cities throughout Georgia and Alabama. In an effort to entice people to come to the resort by way of their rail system, the Central of Georgia built an enormous dancing and entertainment pavilion, the Tybrisa, next to Hotel Tybee around 1900.

This was the climate in which the areas now known as the Strand (the area sandwiched between Hotel Tybee and

the Ocean House) and the Back River (the area between the Inlet and Horse Pen Creek) originally developed. The summer cottages that were built along the Strand and along the Back River represent the oldest and most substantial collection of resort cottages remaining on Tybee. Both of these summer resort settlements developed between 1890 and 1919 as a direct result of the construction of the Savannah-Tybee Railroad in 1887 and the construction of Hotel Tybee on the South End of the Island in 1891.

Tybee: Where the Georgia Peaches Go

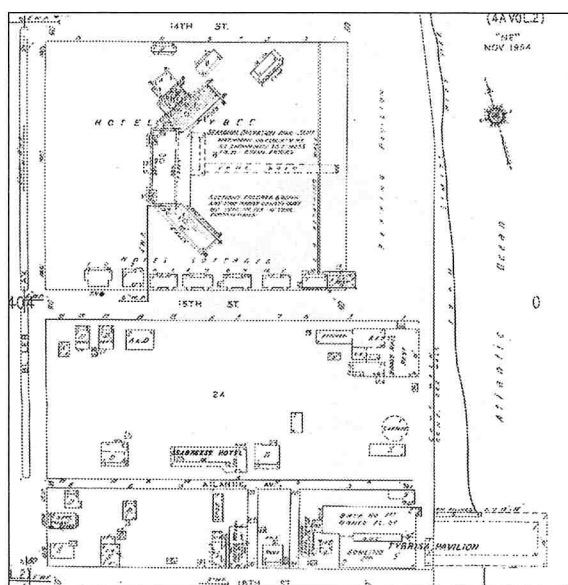
The completion of Tybee Road ushered in a golden era for Tybee as a resort. As proclaimed in a c1926 brochure, Tybee was now the "the accessible playground of 8,000,000 people of the Southeast, and the queen of the South Atlantic coast resorts." As a result of the island's increased accessibility, the resorts flourished during the mid 1920s and early 1930s, and Tybee entered into an unparalleled building boom. Rows of boarding houses and numerous small hotels were established to accommodate the crush of people visiting the island. It was during this time that Cab Calloway and other Big Band personalities performed at Tybee's dancing pavilions. With more people visiting the island than ever before, Tybee was arguably the most popular summer beach resort on the South Atlantic coast during this period.

The Raised Tybee Cottage

The completion of the Tybee Road in 1923 ushered in a golden era for Tybee. As a result of the island's increased accessibility, the resorts flourished and Tybee entered into an unparalleled building boom. It was during this time that the classic Raised Tybee cottage was first introduced. Principally built between the mid 1920s and late 1930s, the Raised Tybee Cottage retains several design elements of the earlier cottages built on the island while providing a new functionality that lent itself more effectively to the new developmental trends brought on by the new resorts of the Roaring Twenties.

The opening of the Tybee Road spurred a dramatic increase in the demand for oceanfront property, causing

development and construction practices in the Strand district to be changed dramatically. Because the island was more accessible than ever before, more people were interested in beach cottages. Instead of one large cottage being built in the center of an original oceanfront lot, the lots were subdivided and many smaller cottages were built (see 1954 Sanborn Map below). The small size of the lots required a different type of cottage than those built on the island in previous years, thus providing the inspiration for the Raised Tybee cottage.



Oceanfront pavilion center, Sanborn, c. 1954

The Raised Tybee Cottage is characterized as a frame, generally square, two-story beach house in which the main living quarters are situated on the raised level and servant quarters, changing rooms, and automobile stall are located on the ground level. The main living quarters are generally raised on trussed wood piers, with the ground level enclosed with wood lattice in which lattice garage doors face side streets or lanes. Most examples have hip roofs, which are often covered with pressed metal shingles, and recessed wrap-around porches. Early Raised Tybee Cottages feature a casual, communal open plan in which the entrance opens into a large common room or parlor that is flanked on both

sides by several smaller rooms. Bedrooms are usually located along the side porch, with service-oriented rooms (kitchen, bathroom, etc) located on the opposite side of the parlor. The parlor is generally quite large and serves several functions, often doubling as a casual dining area. Raised Tybee cottages are generally smaller than their predecessors in order to take advantage of smaller building lots.

Whether or not it was the intention of Tybee's cottage builders of the 1920s and 1930s, the new cottage that resulted, in many ways, appears to be a combination of the Strand and South End/Back River cottages (description of these local cottage types is contained in the tour text). The Raised Tybee Cottage retains the square shape, two-story height, and recessed wrap-around porch of the Back River Cottages while employing the basic functionality of the Strand Cottage: namely the open, raised ground level containing the servants quarters and changing rooms with exterior lattice surround. The combination of the compact square shape of the Back River Cottages and the ground level location of the changing rooms and servant quarters of the Strand Cottages allowed maximum utilization of the newly subdivided lots. The most significant evolutionary trait of the Raised Tybee cottage, however, is its full height ground level, which was raised a full story in order to incorporate garage space for automobiles into the new design. Because Tybee's streets were little more than one lane sand pathways when these oceanfront cottages were built, it was necessary to provide a place to store the automobiles of the new generation of summer cottage owners without using up any of the already space-challenged lots.

It is apparent that the compact design of the Raised Tybee cottage and its accommodation of the automobile are local characteristics that reflect the changes in land use and development trends brought on by the completion of the Tybee Road.

Sponsored by the Tybee Island Historical Society, The National Park Service is currently reviewing a multiple property nomination to establish a context for listing the island's 110 Raised Tybee Cottages on the National Register of Historic Places.

1. **“Shorty’s Turntable,” 1935–39**

1105 E. Highway 80

Shorty’s Turntable is typical of the kind of roadside bar and grill establishments that proliferated along the Tybee Road following its completion in 1923. Auto tourists traveling to Tybee during the 1930s, 1940s, and 1950s, would find a wide selection of “roadhouses” and eateries to choose from while enroute to the island: Johnny Harris on Victory Drive in Savannah; Desposito’s in Thunderbolt; and the Crow Bar on Wilmington Island. Established during the 1930s, Shorty’s Turntable was popular with the Tybee locals until its closing during the early 1970s. The building features a concrete block core with a deep, semi-enclosed wrap-around porch that extends around three sides. Banks of windows along the porches provide cool northerly breezes off the marshes. The building now houses an upscale restaurant – “George’s of Tybee.”

2. **Memorial Park, 1947**

Butler and Jones Avenue between 4th and 5th Streets

Memorial Park was dedicated in 1947 to the servicemen stationed at Fort Screven who were killed in the line of duty during World War II. The park was established on municipal land that had been set aside by the Tybee Improvement Company as part of the original c1873 subdivision of the island. Developed as a “recreation park,” Memorial Park was established at a time when the City of Tybee Island was attempting to portray itself as more than just a seasonal summer resort, but as an active year-round community. The park features tennis courts, a small “kiddie” spray pool, a large communal picnic pavilion, and a family picnic area with numerous covered picnic tables. Adjacent to the park there is a small fenced cemetery dating to the 1870/1880s beginnings of the resort that contains several marked graves, including those of three seamen with the c1876 inscription “washed ashore.”

3. **Tybee Beach Company Cottages, 1922**

1115, 1107, 1105, 1103 **Jones Avenue**

In anticipation of an increased demand for building lots following the opening of the Tybee Road (c1923), the Tybee Beach Company commissioned a third subdivision of the island around 1920. As part of this subdivision, the Tybee Beach Company established the Venetian Terrace Subdivision on the southwest end of the island. Formerly a salt marsh, the company created the 88 acre development by filling in the area south of 12th Street and east of Jones Avenue during the early 1920s. This row of four identical cottages (a fifth cottage burned during the 1940s and was subsequently remodeled) were built by the company at the entrance of the subdivision about 1922 in an effort to encourage lot sales in the new development. The main living quarters (bedrooms, dining room, living room) are located on the second floor while service-related functions (kitchen and servants quarters) are located on the ground floor. The addition of a dumbwaiter between the first floor kitchen and the second floor dining room is a unique feature not found in other Tybee cottages. These cottages were among the first on the island to feature built in space to accommodate automobile storage. This characteristic, along with the second floor location of the main living quarters, semi-recessed wrap-around porch, and lattice enclosed area under the porch, suggests that these buildings may have been a precursor to the Raised Tybee cottage (see history section page BLANK for description of building type). 1115 Jones Avenue was originally the residence of J. Ferris Cann, the president of the Tybee Hotel and Improvement Company, owners of Hotel Tybee (Cann was also president of the Tybee Beach Company, its land development wing), while 1107 Jones Avenue was originally the summer cottage of Savannah Mayor Robert Hull (c1920s).

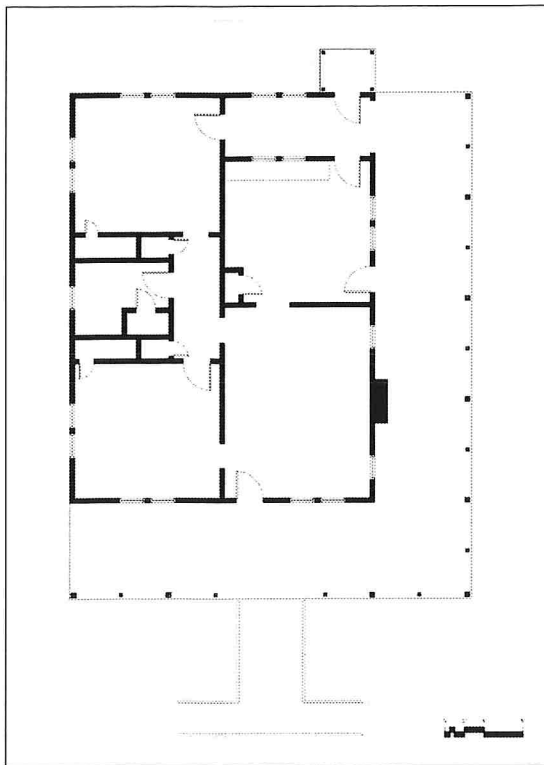


Tybee Road

4. **Dutton-Waller Raised Tybee Cottage, 1938**

1416 **7th Avenue**

Built c1938 as a speculative venture for Savannah lawyer Edward Dutton (who later served as mayor of Savannah Beach during the 1950s), the Dutton-Waller Cottage served as a 1940s summer retreat for Blanche and Penn Waller, owners of the Waller Lumber



Rourke-Butler Cottage first floor plan

& Supply Company and early developers of nearby Wilmington Island. One of the first cottages built in Venetian Terrace (as the subdivision had failed to develop up to that point as a result of the economic uncertainty of the Depression and World War II), the Dutton-Waller Cottage is an outstanding mid-to-late period example of the Raised Tybee cottage type built on a small inland lot after the prime oceanfront lots along Butler Avenue were no longer available. Like other Raised Tybee Cottages built during this later period of the cottages development, the Dutton-Waller Cottage displays variations such as a front-oriented roof (rather than the typical hip roof of early examples) and a standard bungalow floor plan (rather than the more coastal influenced, bungalow-derived and open communal floor plans common to early examples of the type). The cottage displays all of the hallmarks of the type, including two-story height, overhanging eaves and recessed wrap-around porches, main living quarters raised on trussed wood piers, ground level containing auto stall, bath/changing rooms, and servant quarters, and ground level enclosed with lattice work surround. Other architectural features include a relatively intact pine interior that retains its original shellac finish.

5. **Rourke-Butler Raised Tybee Cottage, 1946**
702 14th Street

The Rourke-Butler Cottage, an outstanding, well preserved, late period example of the Raised Tybee Cottage type, was built c1946 for James A. Rourke, part owner of Rourke's Iron Works in downtown Savannah (a long enduring, family owned foundry located on Bay Street), who, according to tradition, built the cottage for his fiancé Odessa as a wedding present. During the 1960s, the cottage was purchased by Freddie A. and Harry G. Butler, Jr. Butler was the owner of the John G. Butler Company, a successful hardware and building supply company started in 1857 in downtown Savannah by his grandfather, John G. Butler, the Town of Tybee's first mayor and for whom the city's main street, Butler Avenue, is named. The main living quarters (raised section) of the cottage is actually an older, c1930s two-bedroom bungalow that was built in another location on the island and moved to the site c1946, where it was raised a full story on brick foundation piers and remodeled in order

to reflect the island's accepted standard for beach house design – the Raised Tybee cottage. Like many Raised Tybee Cottages built during the late 1930s and throughout the 1940s, the Rourke-Butler Cottage displays several design variations commonly found in mid-to-late period examples of the type: non-integral wrap-around porch; standard bungalow floor plan; and the use of brick foundation piers to support the main raised living quarters. The cottage was one of the first residences built (or in this case, moved and remodeled) for year-round use in the Venetian Terrace Subdivision, one of the island's first communities to develop into a year-round residential neighborhood between the late 1940s and early 1960s, and, along with the Dutton-Waller Cottage, is unique in Venetian Terrace as one of a handful of Raised Tybee Cottages built in the subdivision.

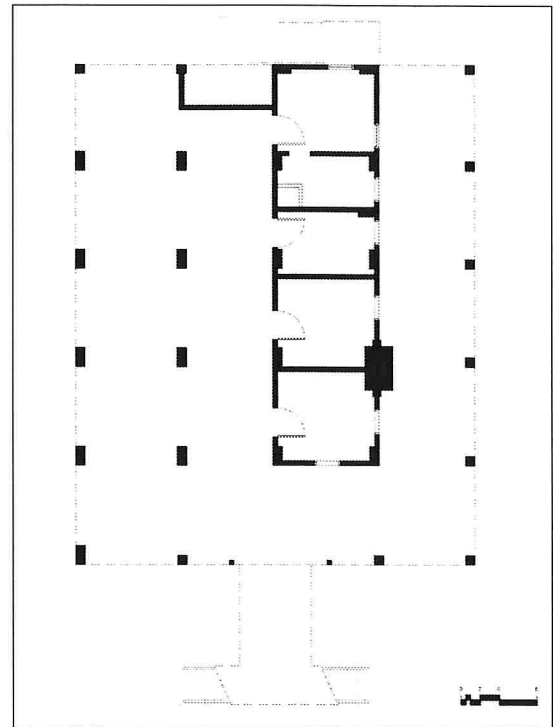
The Tybee Back River Historic District

The Back River district is an early twentieth century concentration of beach resort cottages located at the mouth of and along the length of Back River at Tybee's South End. While many summer cottages were built along the oceanfront near the resort hotels, bath houses, and pavilions, this area was developed as a more secluded alternative to the frenetic bustle of the resort. Most of the cottages were built for families from Savannah and the region to spend the summer months.

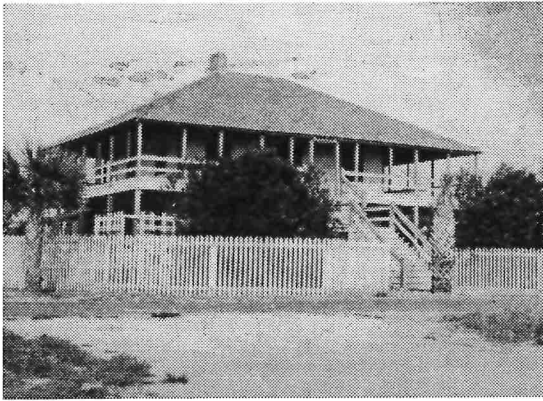
6. **Gignillant Cottage, 1915**
1705 Inlet Ave.

7. 1710 Chatham Ave. 1916

The Gignillant Cottage and 1710 Chatham Avenue are excellent examples of South End/ Back River Cottages. Along with the Walker-Lynah Cottage and the rest of Colony Row (see #8), these cottages exhibit strong French Colonial influences and are characterized as large, two-story, hip roof buildings with an overall square shape, widely overhanging eaves with exposed rafter ends, and a recessed, two-tier wrap-around porch that extends around all



Rourke-Butler Cottage ground floor plan



Chatham Artillery Clubhouse, c. 1915

four sides of the building. The main living quarters (bedrooms and living room) are located on the second floor while service-related rooms (dining room and kitchen) are located on the ground floor. Most South End cottages have a foursquare-derived floor plan in which several of the rooms open onto the porches through French doors and floor length windows. The type is also typically of mortise-and-tenon construction and feature wood pier foundations. Although these type of cottages were introduced to Tybee as early as the late 19th century, most examples built during this time were destroyed during the devastating hurricanes of 1893 and 1898. As a result, most surviving examples were built after 1900.

8. **Chatham Artillery Club, 1888**

1703 **Inlet Avenue**

The Chatham Artillery Club, one of the oldest buildings remaining on the island, was the first building built on the Back River following the second subdivision of the island in 1887. An 1888 article in the Savannah Morning News announced the Chatham Artillery Club's purchase of the property "for the construction of a clubhouse and target practice area on Tybee's South End." The Chatham Artillery Club was one of several private clubs (Inlet Club c1895, Atlantic Club c1880s, Zorida Archery Club c1885) that had been established on Tybee by the turn of the century. Each of these clubs maintained large buildings and grounds and offered members all the amenities of a small hotel. The clubhouse building displays the form and several characteristics of the South End/Back River type: square shape, mortise and tenon construction, recessed two-tier wraparound porch extending around all four sides, low pitched hip roof with widely overhanging eaves, and shaped exposed rafter ends. Several rooms feature doors that open directly onto the porch. Although the façade of the cottage faces west toward the Back River, a nice exterior wood stair providing access to the upper tier of the porch is located on the south side of the building along Inlet Avenue. Unlike the South End/Back River cottage, the building features a standard Georgian rather than a foursquare plan. Other features include chamfered porch posts, functional wood shutters, and two-light transom over doors.

Colony Row

The most intact concentration of South End/Back River Cottages is located between Inlet Avenue and the mouth of the Back River (known locally as "The Point"). This row of cottages, sometimes referred to as "Colony Row," was built between 1900 and 1909. Each cottage is situated in the center of a 1 ½ acre lot facing the river. Originally, a boardwalk ran the length of the cottages to Inlet Station, where the Central of Georgia turnstile was located.

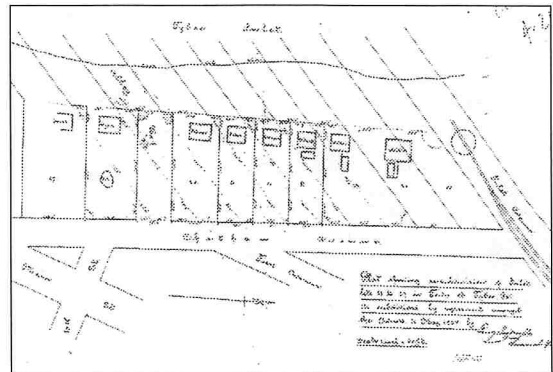
9. **Walker-Varnedoe Cottage, 1900/1927**
1711 Chatham Avenue

10. **Walker-Lynah Cottage, 1910**
1801 Chatham Avenue

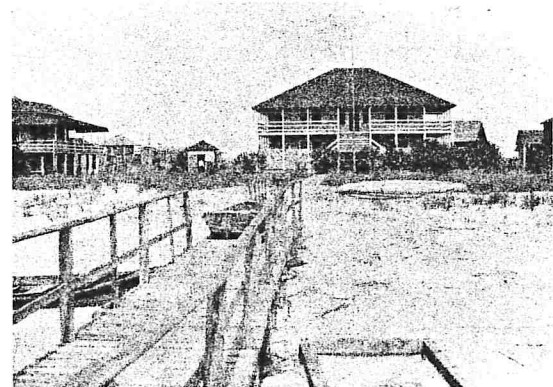
As indicated by Sanborn Insurance maps of the day, the three Colony Row cottages extending south from Inlet Avenue – 1711, 1713, and 1801 Chatham Avenues – were all owned during the early 20th century by Captain George P. Walker, one of the founders of the Strachan Shipping Company of Savannah. The original Walker Cottage was located at 1801 Chatham Avenue and was built for Captain Walker in 1900. According to local accounts, a few years after the cottage was completed Captain Walker had a long sitting room built over the servant wing that was situated at the rear of the building. Because the new room was not flush with the cottage (the floors were not level), the Captain told his builder to move away the original cottage and build a new one exactly like the first (but larger) that would be flush with the new room. The original Walker Cottage was rolled away and placed in line at the northernmost end of Colony Row (near Inlet Station). While Captain Walker waited for his new cottage to be completed, he purchased the adjacent cottage located at 1713 Chatham Avenue—the Walker-Saussy Cottage (c1905). In 1948 the original Walker Cottage was moved a second time—this time becoming part of the Varnedoe Cottage (c1927) located at 1711 Chatham Avenue.



Colony Row



Colony Row plan



Walker Cottage

Completed for Captain Walker c1910, the Walker-Lynah Cottage, located at 1801 Chatham Avenue, is an outstanding example of coastal resort architecture and is perhaps the best example of the South End/Back River Cottage type. While all of the Colony Row cottages were identical when they were built around the turn-of-the-century (most have been altered or added to), the Walker-Lynah Cottage is the only cottage that retains its original configuration as well as its open four-sided wrap-around porch. In addition to displaying all of the characteristics of the type, the Walker-Lynah Cottage features a four square- derived plan with four rooms located on the second floor and three rooms on the ground floor—the ground floor has a communal room that encompasses ½ of the ground floor plan along the south side of the building. Like all Colony Row cottages, the façade of the building faces west toward the Back River. A large two-story hip ell—the servant quarters/sitting room constructed for Capt Walker—is connected by a breezeway (the open east section of the recessed wrap-around porch) while a two-tier wrap-around porch extends around its three exterior sides.

11. **Lawrence Cottage, 1915-19**
 1901 **Butler Avenue (at “the Point”)**

The Lawrence Cottage is located at the southern tip of the island where the Atlantic Ocean and the Back River converge – known locally as “The Point.” The Lawrence Cottage is a variation on the South End/Back River Cottage, displaying the characteristic square shape, widely overhanging eaves, exposed rafter ends, mortis- and-tenon construction, and wood pier foundation. Also indicative of the type, the main living quarters is located on the second floor while service-related rooms such are located on the ground floor (½ of the ground floor is made up of a very large common room that doubles as a dining room). Atypical of the type, the building does not feature a two-tier, recessed wrap-around porch that extends around all four sides – rather, it features a full width hip verandah raised on trussed wooden piers. The façade faces east, providing striking views of the ocean and Little Tybee (an uninhabited island south of Tybee, located directly across the Back River).

12. **G.A. Gordon-Peebles Cottage, 1890**
1812 **Butler Avenue**

Located near the Point, the Gordon-Peebles Cottage was among the first cottages built along or in the vicinity of the Inlet/Back River following the subdivision of the South End of the island into building lots between 1888 and 1890. The building is an outstanding late 19th century beach cottage displaying elements of the Arts and Crafts Movement, particularly seen in the rustic fieldstone chimney. The size and scale of the cottage, as well as its more refined characteristics, is atypical of the South End/Back River Cottages of the early 20th century. The cottage is characterized as a two-story, hip roof building with widely overhanging eaves, exposed rafter ends, and a three-sided, recessed wrap-around porch with chamfered porch posts and balustrade consisting of a series of horizontal boards (an original characteristic of early Tybee cottages in general). Other details include front and rear entrances with double doors and multi-light transoms and a five-sided, two-story bay on the northeast corner of the cottage. The cottage was built on a full oceanfront lot and was originally located closer to the shoreline. As a result of beach erosion and rising tides, the cottage was moved to the back of the lot during the 1920s to its present location. As a consequence of the move, the building was raised a full-story in its new location in order to accommodate the addition of automobile bays, servants quarters, and bath/changing rooms, an influence of the proliferation of a new type of cottage on the island that had become the local standard for beach house design during the – the Raised Tybee Cottage. The Gordon-Peebles Cottage is only one of three 19th century cottages on the South End of the island that survived the devastating hurricanes of 1893 and 1898.

13. **Beach View Hotel, 1905–14**
1701 **Butler Avenue**

The Beach View Hotel was built c1910 as a private summer cottage for Mrs. C.R. Boardely. The building is a good example of a South End/Back River Cottage, displaying the characteristic square shape, low pitched hip roof, exposed rafter ends, and two-tier recessed wrap-around porch. The building was converted for

use as a small boarding house during the 1930s, with the main living quarters on the second floor providing guest rooms and the ground level service rooms serving as a small restaurant/café. The cottage was remodeled during the 1950s with the addition of large full height brick porch piers and the closing in of the rear porches to create additional rooms. The Beach View Hotel remained in operation through the 1960s, operating as a boarding house as well as offering apartments for extended visits. The building operates today as the Hunter House Restaurant and Inn. The Beach View Hotel is one of the few remaining, intact inn/boarding houses associated with Tybee's golden era as a popular summer beach resort.

“Main Street”

By the beginning of the 1950s, the “Town of Savannah Beach” – the name was changed from “Town of Tybee” in 1929 to maximize tourism potential – had made the full transition from a seasonal beach resort to a year-round seaside community. Although the intersection of Butler Avenue and 16th Street (now Tybrisa) had been the center of the community since the 1910s, it wasn't until the 1950s that the area took on the appearance of a small town commercial district. By this time a new row of concrete block storefronts lined 16th Street – Tybee's “Main Street” and the entrance to the largest ocean parkway on the strand between 16th and 18th Streets, adjacent the Tybrisa Pavilion.

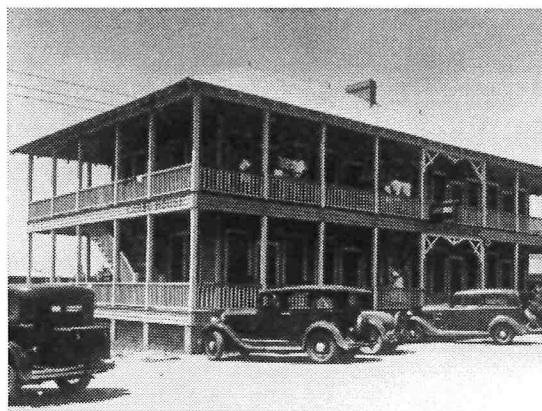
14. Strickland's Market/Post Office, 1935

1606 Butler Avenue

Strickland's Market, located in Tybee's commercial village area located on the corner of Butler and Izlar Avenues, is one of the last frame commercial buildings remaining on the island. The building was built as a store during Tybee's boom period, later becoming an important part of the island's year round community as a section of the store served as the post office during the 1940s and 1950s. Between 1960 and the early 1990s the building housed Strickland's Market. The building—a rectangular, one room, front gable frame store building—is typical of the type of general store buildings found in rural communities and in small towns in Georgia during the late 19th and early 20th centuries.

15. **Bus Station, 1935**
corner of Butler Avenue and Tybrisa Street

After train service between Savannah and Tybee was discontinued in 1933 a bus line was established to take its place. Tybee's bus station was located in this building on the corner of Butler Avenue and Tybrisa Street until bus service was discontinued during the 1960s. A lunch counter and entertainment room occupied the concrete block first floor while the waiting room was situated on the frame and asbestos shingle second floor.



Carbo House

16. **Doc's Bar, 1920s**
10 Tybrisa Street

Located on Tybrisa Street in the heart of the resort district, Doc's Bar is one of the oldest continually operating businesses on Tybee (c1948 to present). The building is a simple front gable, one room commercial store building of tile block and frame construction. By the 1950s and 1960s Tybee's Victorian grandeur had begun to fade and the island became known as a place where illegal gambling was tolerated and the "blue laws" were not observed (alcohol was served on Sundays and during all hours of the night). Doc's was one of several small bars and lounges on Tybee where craps, slots, and poker were played for money in back rooms.

17. **Hotel Wilson, 1930s**
Tybrisa Street (adjacent Doc's)

Two-story tile block hotel built during the 1930s – one of the few small hotels and boarding houses that remain from Tybee's golden era as a resort (remodeled c1980s).

18. **Carbo House, 1932**
9 Tybrisa Street

In 1914 J.D. Carbo established the original Carbo House, a small two-story frame boarding house along Izlar Avenue in the heart of Tybee's boarding house district. In 1931 the Carbo House was one of 25 wood frame buildings destroyed by a devastating fire

that nearly spread across 16th Street (now Tybrisa) to the island's pavilion resort center. The fire destroyed all of the boarding houses and other resort buildings east of Butler Avenue between 16th Street and Silver Avenue with the exception of the old Haar Building on the corner of 16th and Strand (Christie's Department Store). In 1932 Carbo built a new, larger boarding house to replace the original building lost in the fire. One of the more substantial boarding houses on Tybee, the Carbo House became a staple hostelry of the resort, providing an inexpensive alternative to Hotel Tybee and other hotels and inns. The Carbo House is an outstanding, intact example of a vintage 1930s boarding house and is characterized as a frame, 16 room, two story hostelry with a low pitched hip roof, widely overhanging eaves, exposed rafter ends, and a recessed, two-tier porch that extends around all four sides of the building. Exterior stairs on each side of the building provides access between the upper and lower tiers of the porch. As is typical with traditional boarding houses of the era, all rooms are accessed from the porches. The Carbo House is significant as one of the last and best examples of the type of boarding houses that were built on the island during its heyday as a resort.

19. T.S. Chu's Department Store, 1945-49
6 Tybrisa Street

T.S. Chu, a native of Taiwan, began his business on Tybee with a push cart during the early 1930s. By 1933 he had established T.S. Chu's Department Store in a frame one-story building near the corner of 16th Street and Strand, one of the first year-round businesses established in what would later become Savannah Beach's commercial district. By the late 1940s Chu had replaced the frame building with a sprawling modern one-story concrete block department store. The new building not only anchored the fledgling "Main Street," Chu's had become a focal point of the resort, offering exotic imported items from "the Orient" that were ideal for patrons and year round residents alike. By the mid 1950's Chu's had expanded, establishing a second oceanside storefront that opened onto the ocean parkway facing the Strand. A true product of the "American Dream," T.S. Chu would later establish the first commercial retail strip on the island in 1970 as well the

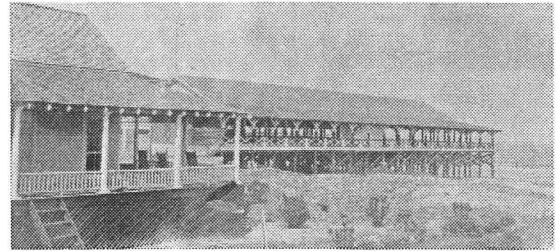
first two “Chu’s Convenience Stores” – a now ubiquitous commercial enterprise expanded by his descendants to include multiple stores throughout Savannah and Chatham County.

**20. Christie’s Department Store, 1949
corner of Tybrisa and Strand**

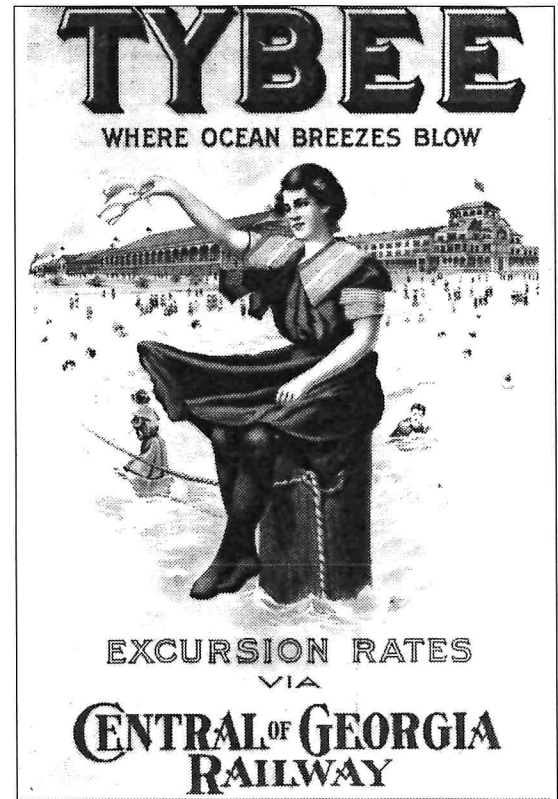
A nice beachfront corner food counter/soda fountain and department store – a landmark along the Strand or “the Front” as the locals call it. The complex was originally made up of a frame, two-story corner store with a two-tier wrap-around porch known as the Haar Building (c1900). The existing concrete block restaurant with stucco exterior and frame Chicago style windows replaced the original frame first floor in 1949. A one-story concrete block department store with similar exterior features was added along the length of the south side of the building facing the Strand during this time as well. The frame second floor section was destroyed in 1967 as a result of the Tybrisa Pavilion fire, which claimed the last remnants of the oceanfront resort center. The first floor concrete block restaurant and department store wing survived the fire and was remodeled to its existing appearance with the addition of a flat commercial style roof and mansard roof awning with blue tile shingles. In 1970 a second storefront was added along 16th Street, giving the department store an overall U-shape.

**21. Tybee Pavilion, 1996
end of Tybrisa Street and Strand**

Tybee’s original pavilion, the Tybrisa, was built next to Hotel Tybee c1900 by the Central of Georgia Railroad in an effort to entice people to come visit the island via their rail system. The Tybrisa was the heart of the island’s oceanfront resort center for more than 60 years. In 1967 a mysterious fire destroyed the entire resort center, including the pavilion, the Tybrisa Bathhouse and Restaurant Building (c1920s), numerous concession stands and other buildings, as well as the wooden boardwalks. Plans to rebuild the pavilion were stalled for years until the mid 1990s when Atlanta was announced as the host city for the 1996 Centennial Summer Olympic Games. The pavilion was completed in time



Tybrisa Pavilion, c. 1900s



Central of Georgia Railroad poster, c. 1900



Birds eyeview of Tybrisa Pavilion, c. 1935

for the Olympic Games in which Savannah was chosen as the host site for the sailing competition with Tybee serving as the staging area.

22. **The Strand Hotel, 1935**

1603 **Strand (corner with Izlar Avenue)**

A two-story frame building with a low pitched hip roof, exposed rafter ends, and two-tier wrap-around porch. Originally built c1935 as the Strand Hotel, the building was later converted into a restaurant during the 1950s. One of the several buildings built in the boarding house district following the devastating fire of 1931.

23. **Izlar's Bathhouse, 1930s**

11 **Izlar Avenue**

This small tile block, six-room bathhouse was built by E.B. Izlar during the 1930s. Izlar lost several frame boarding houses and associated buildings that he owned in the great fire of 1931. Like Izlar, several of those who lost buildings in the fire chose to rebuild with tile or concrete block rather than frame construction. This rectangular one-story building features a low pitched hip roof with slightly overhanging eaves, exposed rafter ends, and separate doors to each bathroom along the façade. The building was subsequently converted into apartments.

24. **May's Apartments, 1937**

1514 **Butler Avenue**

May's Apartments is a nice two-story quadrex featuring full height brick porch piers on the façade and French doors leading out onto upper porches. It is one of the only "urban style" brick veneer, apartment buildings built on the island. The urban character of the building is a reflection of the growing year round community that began to develop at Savannah Beach by the late 1930s.

Tybee Strand Cottages Historic District

The oldest buildings in the Strand district are a row of private summer cottages that developed next to Hotel Tybee known as the “Strand Cottages.” Built between 1895 and 1919, each cottage was built in the center of a full oceanfront lot that extended from Butler Avenue to the beach. As the row took shape, a common landscape theme was adopted by each subsequent addition to the settlement. All cottages were built at a substantial setback from the dunes, which provided a grassy expanse (or “strand”) between the homes and the beach. A walkway passed in front of the steps of each cottage, connecting the settlement with the resort at Hotel Tybee. This arrangement afforded the property owners a spacious and private setting with a somewhat communal aspect when desired. In addition, each house had its own bridle path to the beach that ran off the walkway.

25. Strobhar-Delaney Raised Tybee Cottage, 1930

14 13th Street

After the Tybee Road was completed in 1923, the back lots of several of the Strand properties were partitioned and sold off. Raised Tybee Cottages such as the Strobhar-Delaney Cottage were introduced into the Strand area during this time. The Strobhar-Delaney Cottage features a raised hip porch with three auto bays located underneath on the ground level (in lieu of the more characteristic recessed wrap-around porch). Servant quarters and changing rooms are located along the back of the cottage on the ground level. The porch serves as an outdoor living room that opens into a central communal room – the communal room functions as a dining room (in this example). Bedrooms flank the communal room on each side with the kitchen and utility rooms located at the back of the cottage on the raised main living quarters.

26. Rogers-Fulmer Cottage, 1895

1204 Butler Avenue (Strand Cottage)

The Rogers-Fulmer Cottage is an excellent example of the “Strand Cottage” type – one of Tybee’s three local building types. Strand Cottages are one story, rectangular in shape, have hip roofs, re-

cessed wrap-around porches, and are of braced frame construction with mortise-and-tenon joinery. Most of the cottages are raised a ½ story on trussed wood piers. Servant's quarters and changing rooms (for "ocean bathing") are located on the ground (or basement) level with the main living quarters located on the raised level. Like the Rogers-Fulmer Cottage, the main living quarters of most examples appear to be a variation of the bungalow, although some examples have Georgian cottage-derived floor plans as well. These cottages are generally more ornate than South End/Back River Cottages. Many feature floor length windows, French doors, stained glass windows, transom and sidelight door surrounds, pressed metal shingles, roof finials, bay windows, and polygonal porch projections. The Rogers-Fulmer Cottage displays many of these features, including floor length 2/4 windows along the south side of the cottage that provide cooling breezes and direct access to the porch from each bedroom.

27. **Pierce-McCall Cottage, 1900-09**

1204 **Butler Avenue**

The Pierce-McCall Cottage is a very good example of a Strand type cottage – one of the few Strand cottages that still retain its full oceanfront lot (most of the original oceanfront lots were partitioned into multiple smaller lots after the Tybee Road was completed in 1923). Like several of the older cottages that pre-date the opening of the Tybee Road, the Pierce-McCall Cottage was raised from its original ½ story to a full story on trussed wood piers in order to accommodate automobile storage on the ground level. As a result of the popularity of the Raised Tybee Cottage, several of the older cottages were remodeled to reflect the new standard in cottage design. Several of the Strand Cottages, which appear to have been the prototype for the ground floor of the Raised Tybee Cottage (with its servants quarters, bath changing rooms, and lattice surround), were Raised a full story after the introduction of the automobile to the island. Unlike most cottages, however, the ground floor of the Pierce-McCall Cottage was enclosed with shiplap siding rather than lattice.

28. **Pierpont-Ellis-Shellman Cottage, 1931**
11th Street

29. **1017 Lovell Avenue, 1948**
Cletus Bergen, AIA, architect

Although the Raised Tybee Cottage is not generally thought of as an “architect designed” building (and indeed, the vast majority are not), there were a few examples that were designed by prominent Savannah architect Cletus Bergen (1896-1966). Bergen graduated from Georgia Tech in 1919 and began his career as an architect in the office of Levy and Clarke in Savannah, rising to the level of partner in 1924. Bergen started his own architectural firm in 1927. Bergen, who is referred to as “the Dean of Savannah Architects” during the 20th century, completed a series of plans for Tybee beach cottages between 1931-1936. These are the only plans for Raised Tybee Cottages that are known to exist (or have been located). For all six of these commissions, Bergen chose to present a Raised Tybee Cottage design to his clients. Only three of the six plans are known to have been built. The Pierpont Cottage, designed and built in 1931, is the earliest of the Bergen commissions, and is a more formal, high style incarnation of the more traditional Raised Tybee Cottage, clearly indicating that the cottage was designed for an upper middle class client. The large oceanfront lot in which the building is sited, the more formal arrangement of the interior spaces (which features, for example, separate dining and living rooms), and the sprawling, linear design of the cottage are all atypical of the type. However, the cottage is unmistakably a Raised Tybee Cottage, featuring all the key characteristics of the type. Subsequent Bergen commissions in 1935 and 1936 resulted in designs for the Jesse Fulenwider and Harry Fulenwider Cottages (identical cottages designed and built in 1935), the Andrew Smith Cottage (1936), and the Fitzgerald Cottage (1936). These designs indicate that Bergen had accepted the Raised Tybee Cottage design as a standard for beach houses on Tybee during this period of his career, as each of these examples feature all the hallmarks of the type. Bergen’s design for the beach house at 1017 Lovell Avenue (c1948) indicates that he had moved on to other design inspirations by this time – Miami Beach.

28. Raised Tybee Cottage, 1930s
corner 10th Street and 2nd Avenue

Outstanding example of a Raised Tybee Cottage – features all of the elements: main living quarters with open communal plan and recessed wrap-around porch raised on trussed wood piers; ground floor features bath/changing rooms, servants quarters, and open auto stall enclosed with lattice surround (originally – since removed). Porch wraps around full on the south and east sides and partially on the north side. Stairs under porch on north and south sides give access between the ground floor and main living quarters. There are two servants quarters located in the center of the ground level with a bath/changing room located in the NE corner. A very nice example with few alterations..

29. Beach Rental Cottages, 1940
808 2nd Avenue

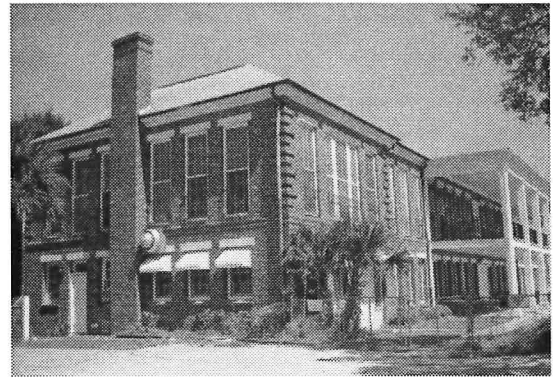
Small speculative ventures were very common on Tybee as exemplified in these two identical vacation rental cottages situated on one lot. Both are basic front gable bungalows with exposed rafter ends, rectangular wood vents, and 6 light sliding sash windows (slides up into the wall). Possibly a pre-cut mail order type.

30. St. Michael's Catholic School, 1948
201 6th St. (btwn 2nd and Lovell Ave)

St. Michael's is a typical three-part type school featuring a main side gable block with classrooms on each side of a centered main corridor. Building features a projecting central entrance on cross axis with the main corridor and side doors on each end of the main school block. Main entrance features a transom and sidelight door surround with batten double doors, each with an inset cross. St. Michael's is the only school in operation on the island (the Tybee Public School was closed during the 1990s).

31. **Pre-fab mail order beach cottage, 1947**
807 Lovell Avenue

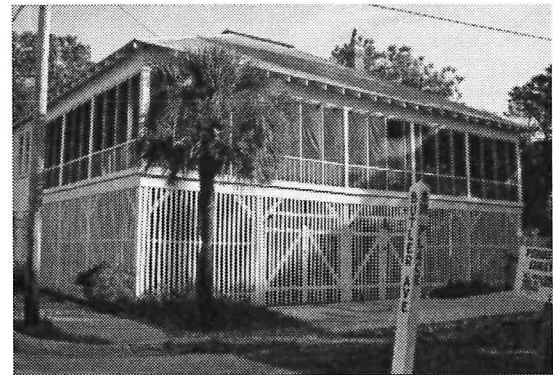
Nice example of a pre-cut mail order vacation cottage – the type of pre-packaged building that is ordered through the mail and delivered on site with all materials necessary for construction. These buildings were often marketed as suitable for the “seaside, lakeside, or mountainside.” Note the large recessed porch that is nearly as big as the interior space. Other features include low pitched roof, exposed rafter ends, ¼ glazed door, and paired 6-light awning windows. Probably used as a fishing cabin originally.



Fresh Air Home

32. **Fresh Air Home, 1928**
900 Butler Avenue

Around the turn of the century, “Fresh Air Homes” were established in coastal resort communities along the East Coast as summer refuges for the poor youth of the nation’s urban industrial centers. It was thought that the “therapeutic qualities of the fresh air, marsh, and salt water” would provide the children with a respite from and a renewed will to endure their unfortunate existence in the slums of the city. Tybee’s Fresh Air Home was established by the Froebel Circle in 1898 on the former site of the Zorida Archery Club. Occupying two full oceanfront lots, the present complex was built in 1928 and is comprised of five brick-bearing Neoclassical Revival style buildings: “Cohen’s Shelter for Little Ones” – the main dormitory building; a gate house; the Mother’s Building (a lodging for visiting mothers); staff building; and Memorial Hospital. The complex also features one of the last historic wood frame pavilions remaining on the island.



Mulherin-Righton Raised Tybee Cottage

33. **Mulherin-Righton Raised Tybee Cottage, 1933-35**
14 8th Place

The Mulherin-Righton Cottage is an outstanding, well preserved, early period example of the Raised Tybee Cottage type. Like several of the classic Raised Tybee Cottages built during the early 1930s, the Mulherin-Righton Cottage displays a bungalow-derived floor plan that is directly descended from the Strand Cottages

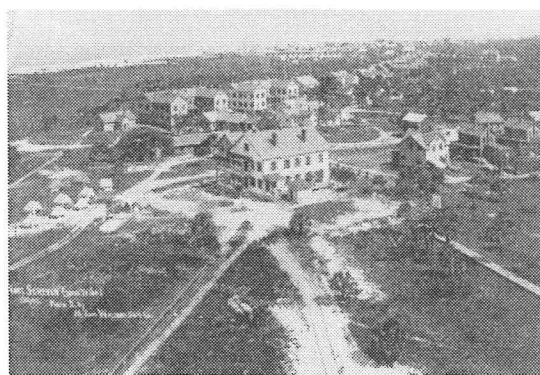
of the early 1900s. The Mulherin-Righton Cottage is a vintage example of the type built on the ocean side of Butler Avenue during the Raised Tybee Cottage's golden era as a standard for beach house design on Tybee Island. The cottage displays all of the hallmarks of the type, including two-story height, hip roof with overhanging eaves and recessed wrap-around porches, main living quarters raised on trussed wood piers, ground level containing auto stalls, bath/changing rooms, and servant quarters, and ground level enclosed with lattice work surround. Other architectural features include a bungalow-derived floor plan that was common in early examples of the type as well as an unpainted pine interior that retains its original varnished finish.

34. **St Michaels by the Sea Catholic Church, 1891**
801 **Butler Avenue**

St. Michael's was the first church established on the island. Built in 1891, the building was a modest, one room, front gable clapboard church with a hint of Gothic embellishment. The church was built on the corner of Main (now Butler) and Eighth Streets, opposite the Atlantic Club. The lot was donated by the Tybee Beach Company at the insistence of Captain Daniel G. Purse, chairman of the Tybee Beach Company, and Robert E. Pepper, president of the Atlantic Club. According to local accounts, the number of Catholic residents on Tybee was large enough to warrant the construction of a year-round chapel. During the resort season, the church was attended by tourists and members of the Atlantic Club, who were largely a Catholic community. The Diocese of Savannah sent a priest each weekend to hear confession on Saturday and to say Mass on Sunday morning. Until a rectory was built during the 1920s, the visiting priest would stay in the "sleeping room" located on one side of the altar. The exterior of the church was remodeled in 1952 during which the original clapboard siding was replaced with brick veneer and cast concrete trim and the original 4/4 wood windows were replaced with the existing stained glass windows. The church retains its original Carpenter Gothic interior, featuring an unpainted pine interior with original varnish finish and heavy, exposed ceiling beams and woodwork. Also of note is the original detached, two-story wood frame bell tower located in the church yard in front of the building.

**35. American Tourist Court/Tybee Terrace Cottages, 1945-54
west side of Butler Avenue between 6th and 7th Street
(entire block to Lovell Avenue)**

Tybee Terrace Cottage is a typical 1950s era roadside motor court. The complex began as the American Tourist Court during the 1940s offering accommodations in several small, frame one room cottages with clapboard siding. During the 1950s most of the frame cottages were replaced and the court was expanded with the addition of 12 concrete block duplex cottages featuring recessed porches and metal awning windows. The name of the motor court was changed to the Tybee Terrace Cottages during this time.



Birds eyeview of Fort Screven, c. 1907

**36. Tybee Town Hall, 1939
corner Butler Avenue and 4th Street**

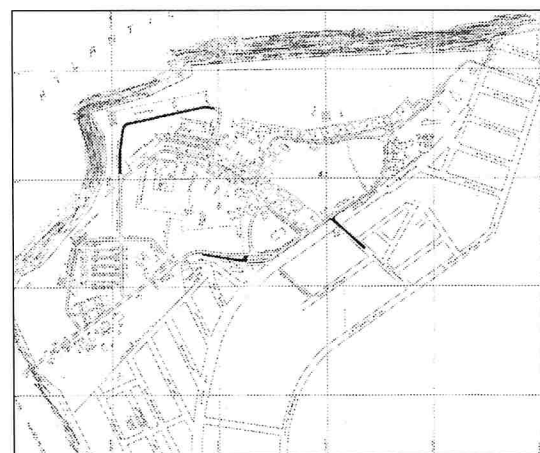
In 1939, a new Tybee Town Hall building was completed through the WPA on the corner of Butler Avenue and 4th Street. This T-shaped, Neoclassical Revival style building was constructed as a multi-use facility as it housed municipal offices, a branch of the local public library, and an ample sized meeting hall. The meeting hall, which features a stage at its west end, also doubled as an auditorium where local plays and musical productions could be held.



Birds eyeview of Fort Screven, c. 1930s

**The Fort Screven Historic District
(see general history for more detail)**

Fort Screven (1897-1945) began as an Endicott Period or "Fourth Order" fort and was initially constructed from 1897 to 1904 as an Army Coastal Artillery Station. The post consists of six poured in place, reinforced concrete gun emplacements; an officer's row of housing and headquarters buildings; a fort village including a senior non-commissioned officers row of housing, non-commissioned officers housing, enlisted men's barracks, and post service buildings; a quartermaster's area; a post hospital; regimental parade ground; and landscaped grounds with streets and pedestrian paths. The fort was constructed at the same time that Tybee was developing as a popular summer beach resort.



Fort Screven site plan, c. 1941

37. **Bldg No. 16—Post Theater, 1928**
16 Van Horne Avenue

Built in 1928, the Post Theater is said to be the first movie theater in the Savannah area to feature “talkies.” One of the few brick-bearing buildings built on the post, the Post Theater is Colonial Revival in style and features molded cornice, round arch window and door openings, brick pilasters, and decorative cast concrete trim (window lintels and sills, capitals, and keystones). Following the deactivation of the post in 1944 the theater reopened as a commercial cinema in 1946 called the Beach Theater.

38. **Bldg No. 54—South Ward, Post Hospital, 1902**
24 Van Horne Avenue

This building was originally part of the Post Hospital Complex that consisted of the Station Hospital, North and South Wards, nurse’s quarters, dead house (morgue), day room, latrines, and storage buildings (buildings in italics are extant). The basement of this building served as a storm/bomb shelter – a tunnel was built between the hospital and the basement to provide an escape route for the sick. The South Ward is characterized as a long front gable, 1 ½ story Folk Victorian style building with slightly overhanging eaves, shaped exposed rafter ends, wrap-around porch that originally extended around all the perimeter of the building (enclosed on sides), and chamfered porch posts. The building was converted into apartments during the late 1940s or early 1950s.

Officers Row

Officer’s Row is a linear complex of buildings situated on top of a 16-foot high, .5 mile long, crescent-shaped earthen berm overlooking the reviewing ground and the ocean. Consisting of the Regimental Headquarters, officer’s club, officer’s mess, and officer’s quarters, the vernacular military classicism of the buildings, particularly the ranking officer’s quarters, combined with its magnificent seaside setting, was unique for military posts in the southeastern region. Designed in an ordered, vernacular military expression of the Free Classic Queen Anne style (in this case an austere blend of Queen Anne and Colonial

Revival styles), the houses that make up Officers Row are “grand in scale and design and gracious in living accommodations and material finishes.” The ranking officer’s quarters (below) are characterized as frame, two-and-a-half story residences with deep, two story wrap-around porches that extend around three sides and are supported by square Doric columns. Other features include shaped, exposed rafter ends, $2/4$ floor length windows along façade porch, and two-light monitor windows along the attic level. Officer’s Row is one of the best preserved sections of Fort Screven.

39. Senior Ranking Officers Quarters:

Bldg No. 41—Post Chaplain’s Quarters, 1898-1900

1 Officers Row

Bldg No. 40—Operations Officers Quarters, 1898-1900

5 Officers Row

Bldg No. 39—Training Officers Quarters, 1898-1900

9 Officers Row

Bldg No. 38—Post Commandants Quarters, 1898-1900

15 Officers Row

Bldg No. 5—Regimental Headquarters, 1904, Officers Row

Fort Village

Military hierarchy determined the allocation of the prime beach side of the parade ground to the top ranking officers and their staff functions (Officer’s Row) and the inland side to the enlisted men’s barracks, the senior NCO Row, and service-related functions of the fort village area. These two linear development patterns were separated by the parade ground (now Jaycees Park) on the south but connected by a major east-west pedestrian walkway (now Cedarwood Avenue) that extended from the Regimental Headquarters building to the quartermaster’s area. In addition to the enlisted men’s barracks and the senior NCO Row, the fort village consisted of mess halls, latrines, the post exchange, and the servicemen’s club (buildings in italics are extant). As the post expanded several additional buildings were added, including a post office, library, bakery, gymnasium, chapel, bowling alley, field house, laundry, and fire station. The architecture of the buildings in the village is best described as military vernacular, having been designed by

the Corps of Engineers for the semi-tropical climate of the Georgia coast. Although relatively unadorned, most of the buildings featured design elements such as overhanging eaves with shaped, exposed rafter ends, slate roofing tiles, and in some cases, one and two story galleried porches supported by plain square columns. The more substantial buildings in the village area exhibit vague elements of such popular early 20th century styles such as Queen Anne, Folk Victorian, Neoclassical Revival, and Colonial Revival.

Senior NCO Row – corner Meddin and Cedarwood Drives

40. **Bldg No. 83 – Post Fire Station, 1910-19**
9 Cedarwood Avenue

41. **Bldg No. 71 – Post Bowling Alley, 1905-14**
5 Cedarwood Avenue

42. **Bldg No. 97 – Post Bakery, 1925)**
Meddin Dr. and Waxwood Ave.

Quartermaster's Area

The quartermaster's area, located the farthest from the coast, consisted of both permanent and temporary buildings designed for all types of storage and service functions. Most of these buildings, particularly the temporary ones, display a functional design with little or no ornament. Most were long, one-story rectangular buildings with clapboard siding and slate-covered gable roofs. The quartermasters are included a utility yard and saw mill as well as a stable, blacksmith shop, several service and repair shops, various warehouses and storage sheds.

43. **Bldg No. 52—Commissary and Quartermaster's Offices** 1904
34 **Van Horne**

The Quartermaster's Building is one of the more substantial permanent buildings built in the quartermaster's area, and as such, it features subdued Folk Victorian-inspired ornamentation similar to that found in the fort village, such as overhanging eaves with shaped, exposed rafter ends, and round Tuscan columns. The eaves extend over platform areas and are supported by decorative braces. The building sits on a raised stone basement and features granite window sills and iron bars over 6-light hopper windows.

Outside Fort Screven Gates

44. **African-American nightclub, boarding house, and small church—Alger Avenue, 1950s**

According to local sources, several African Americans from South Carolina would cross Calibogue Sound each day to work as "domestics" for the wives of the officer's stationed at Fort Screven. Eventually a small Gullah community developed just outside the gates of the post along Alger Avenue. All that remains of this community are a handful of small houses and a row of concrete block buildings that used to house a nightclub, a boarding house, and a small church. Before the Civil Rights Movement, Savannah Beach was considered a "white resort" and no blacks were allowed to enjoy the beach. During the 1950s, however, the north beach area had become a de facto "colored beach." These buildings are most likely part of a small resort facility for African Americans that developed as a result of north beach access.

45. **"Red Light District"—Moore Avenue, 1910s**

During the 1910s a row of five small, identical frame cottages were built on each side of Moore Avenue just outside of the gates of Fort Screven. The cottages featured steeply pitched hip roofs, exposed rafter ends, fully recessed façade porch, 2/2 windows, and two light transoms over doors. Located within close proximity to the railroad line, this small housing development may have been

intended as off base housing for servicemen and their families stationed at Fort Screven or as private summer cottages. The developments proximity to the post was ideal for prostitution and eventually Moore Avenue gained the reputation as Tybee's "red light district."

46. R.L. Bynum's Store, 1910s

30 Solomon Avenue (outside gates of fort)

Bynum's Store is located directly across Solomon Avenue – originally the train bed for the Savannah-Tybee Railroad – from the Post Railroad Station, located at 34 Van Horne Avenue. R.L. Bynum, a wholesale grocer and "soda merchant" from Savannah, operated a store in this house during the early 20th century, catering to the Fort Screven soldiers as well as to the small year round community that had developed outside of its gates. The house features a basic Georgian cottage plan, a steeply pitched hip roof, and shaped exposed rafter ends. Bynum used the front parlor rooms as store rooms and simply opened the 2/4 floor length windows along the porch to provide access directly from the porch. The central hall entrance remained closed for private access to the residence he maintained in the back of the house.

Fort Village

47. Bldg No. 103—Post Railroad Station, 1900

34 Van Horne Avenue

The Post Railroad Station, located adjacent the Regimental Parade Ground, is a small one-story stuccoed-masonry building that originally featured a clay tile roof.

48. Regimental Parade Ground (now Jaycees Park)

49. **Bldg No. 45—Post Guard House, 1900**
Van Horne Ave. at Campbell St.

Located just inside the main gate of Fort Screven, the Post Guard House was probably one of the first buildings built at Fort Screven. Soldiers serving guard duty at various locations throughout the base were quartered in the Guard House during their tour of duty. The building is an outstanding example of a military expression of vernacular Free Classic Queen Anne, featuring a large non-projecting gable in the façade with a Palladian window motif in the gable end, boxed molded cornice, transoms over doors, and a wraparound porch that extends around three sides with chamfered posts and vernacular Doric capitals. The interior of the building features a parlor, bunkroom, and a very large brig (which take up the entire back ½ of the building). Today the building serves as a community center.

50. **Bldg No. 76—Enlisted Men's Barracks, 1904**
Meddin Drive.

The Enlisted Men's Barracks is an outstanding example of vernacular military housing. Originally one of two identical buildings sitting side by side overlooking the Regimental Parade Ground, the barracks building is characterized as a massive 2 ½ story, side gable frame building situated on a raised concrete basement and featuring a large full width, Neoclassical Revival style portico along the façade. The portico features a central, two-story gable projection flanked by two-tier shed roof sections on each side with square chamfered Doric columns. The building features multiple entrances with transoms as well as Palladian windows in side gables. Large 2 ½ story wings are located on the rear of the building with a two-tier shed porch in the center. Small auxiliary buildings in back of the building (along Meddin Drive) housed the enlisted men's lavatories and latrines.



Battery Brumby

Battery Area

The battery area wraps around the coastline of the northern end of the island, forming a U around the five acre Tybee Lighthouse Station. The six poured-in-place reinforced concrete gun emplacements that make up the coast artillery battery were erected by the Venable Construction Company from 1897 to 1900. Each emplacement featured its own set of catwalks and corridors that led to the ammunition magazine below. The batteries were buttressed on the sea side by large sand dunes and sand embankments to conceal their location and to serve as added protection for the magazine. Ammunition for the guns were raised to the firing platform by an elevator and crew members used carts to wheel the shells to the guns.

51. Battery Garland/Tybee Museum, 1899 Meddin Drive

Completed in March 1899, Battery Garland, the easternmost battery overlooking the sea entrance to Tybee Roads, housed a single twelve inch, long range rifle manned by 2 officers and a crew of 47 men. This battery has housed the Tybee Museum since 1961.

52. Battery Brumby, 1897-98 Meddin Drive

Battery Brumby, the largest of the battery complexes, was the first to be completed and the only one in service during the Spanish American War, which only lasted eight months from April to November 1898. Begun in April 1897 and completed in July 1898, Battery Brumby featured four eight-inch rifles mounted on Burlington Crozier disappearing carriages and was manned by 4 officers and 157 men. The Tybee Light Shriners Club has been located on top of a portion of the battery since the 1980s.

Tybee Island Light Station, 1773-1885 Meddin Drive

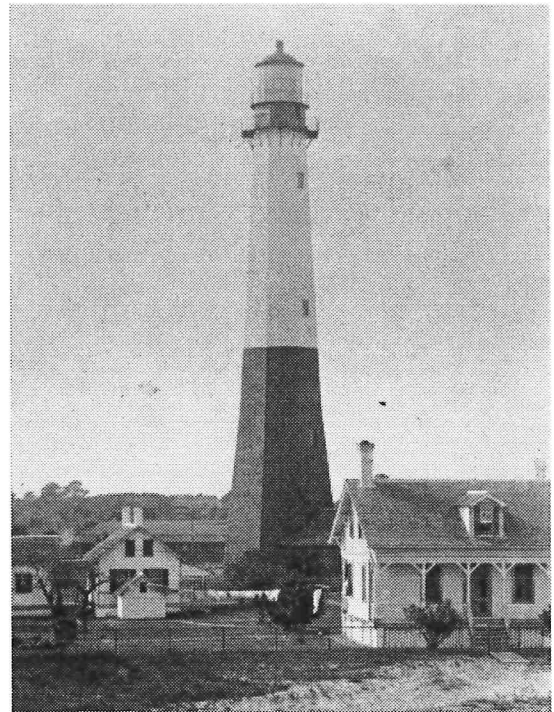
The Tybee Light Station is one of the most intact light stations in the United States. The Light Station is comprised of a five acre square plot of land measuring 465 ft on a side with buildings

arranged in a "quadrangle garrison plan" reflecting its use as a military outpost from 1861-1867 (Siege and Reduction of Fort Pulaski, Occupation of Savannah). In addition to the Tybee Light House and the Head Keeper's and First Assistant Keeper's Houses (see below), buildings include: the summer kitchen (c1812); oil house (c1862); and the Second Assistant Keeper's House (c1862). The Second Assistant Keeper's House originally served as a barracks for troops of the 46th New York Volunteers who garrisoned the light station during the Civil War.

53. Tybee Island Lighthouse, 1773/1867

The Tybee Island Lighthouse is the oldest and tallest lighthouse in Georgia and one of the only extant Colonial lighthouses in the nation. This lighthouse, the third on the site, was built in 1773 and was a one hundred foot tall structure of brick and wood. The lighthouse and the surrounding area were ceded to the Federal Government about 1790 after Georgia ratified the Constitution, becoming the fourth state, and at this time, the U.S. Lighthouse Establishment took over its operation from the State of Georgia. In 1857 a second order Fresnel lens was placed in the lighthouse. In 1862 a major portion of the lighthouse was destroyed when Confederate troops from Fort Pulaski ignited a powder keg on the third story. Following the end of the war work was begun to rebuild the lighthouse. It was decided to add to the lower 60 feet of the 1773 lighthouse, which was undamaged, rather than build from the ground up. The new lighthouse, which was completed in 1867, was a first order station, was constructed of metal and masonry only (making it fireproof), and was one hundred and forty-five feet tall. It was converted to electricity in 1933 and with the death of the last head keeper in 1948 the U.S. Coast Guard took over the operation and maintenance of the lighthouse. Today the Tybee Island Historical Society owns and operates the lighthouse through a special agreement with the U.S. Department of Interior.

The Tybee lighthouse has an octagonal plan and sweeps up from a wide base (original 1773 portion of the structure) to form a gracefully tapered shape, 145 feet above the ground level. The tower is a completely brick structure, stuccoed on the exterior, with the wall thicknesses varying from over twelve feet at the



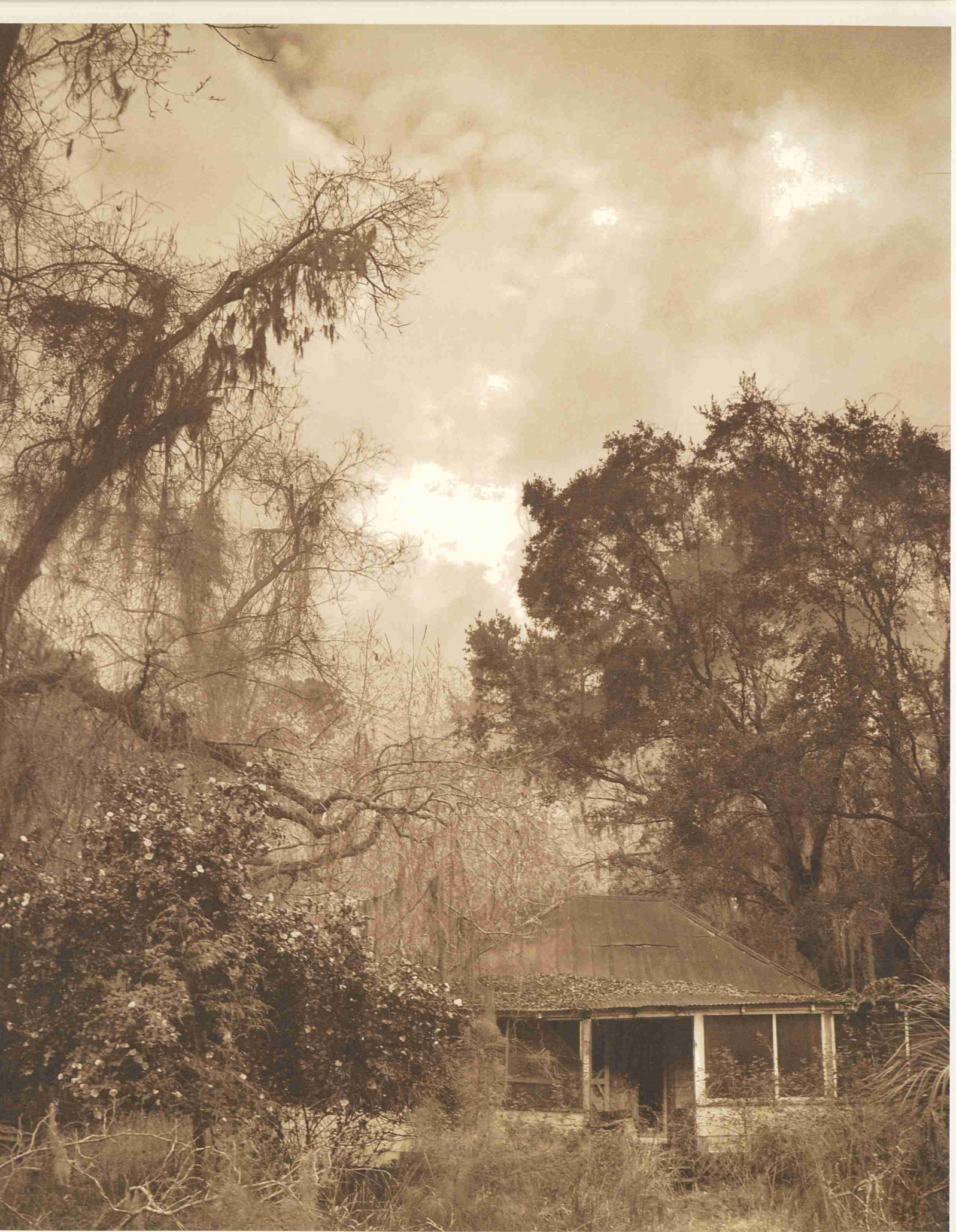
Tybee Island Light Station

base to approximately eighteen inches at the observation level, directly below the light. A spiral, cast iron stair is supported off a central column which extends from the ground-level entrance to the observation deck. The tower is capped by a cast-iron-and glass cupola which houses the Fresnel lens and light. The metal roof of the cupola is round in plan and takes the form of a reversed ogee curve crowned by a spherical shape.

54. **Head Keeper's House, 1881**

First Assistant Keeper's House, 1885

The Head Keeper's Cottage and the First Assistant Keeper's Cottage were both built by the U.S. Lighthouse Establishment during the 1880s employing standardized designs used at lighthouse stations throughout the country. Reflecting national stylistic trends, both buildings were built in the Stick style, a style not commonly found in the South. The interior placement of the chimneys on each end of the Head Keeper's House is also a practice more commonly found in northern regions, where winters are much harsher than those experienced in Savannah. Both the Head Keeper's and First Assistant Keeper's Houses feature central hallway plans and recessed front and rear porches. Note the summer kitchen attached by a breezeway on the rear of the Head Keeper's House.



Savannah and the Lowcountry offers historians a wealth of material reflecting regional traditions and international influences, local economies and nationwide industrialization. The design of side-hall row houses constructed by the city's leading nineteenth-century entrepreneurs responded to both the national popularity of the Greek Revival and local lot constraints determined by Oglethorpe's original 1733 plan. Conversely, Creole house forms on South Carolina's barrier islands represent regional building traditions transplanted in part through French Caribbean settlement in the early seventeenth century. Inland, the arrival of eighteenth-century German immigrants is expressed in extant Salzburger settlements, while tobacco barns and sorghum mills recall the region's agricultural production in the nineteenth and early twentieth centuries. South along the Georgia coast, shrimp docks and oyster houses testify to once flourishing economies based on shrimping and oystering. In the city of Savannah, and the greater Savannah area, African Americans, Jews, Irish, and other ethnic minorities each contributed significant sites that speak to a range of classes. It is through the investigation and interpretation of all these structures, and their social and cultural setting, that their value in the context of regional vernacular traditions can begin to be recognized.



VERNACULAR ARCHITECTURE FORUM